

AFA

November 20, 1967

Mrs. McCook Knox  
3259 "N" Street  
Washington, D.C. 20007

Dear Mrs. Knox:

As during the many years of our involvement with American Fold Art we have had quite a number of paintings which answer your description in part - and it would take a great deal of time on our part to check through the many record books we have - the majority of which are packed away in storage.

If you can obtain a Xerox copy of the photograph there is a possibility that I may recognize the specific painting and when I can find the time to go to the warehouse to check our photograph records I can find the information.

Since we have no special clerk assigned to this type of service - and receive a tremendous number of requests from various parts of the country - I have to do the research personally and rarely find the time required - as you well realize. I am sorry I can not help you promptly.

Sincerely yours,

EGH/lf

# McCall's

FIRST MAGAZINE FOR WOMEN

JAMES P. FECK

EDITOR

(212) 983-8700

November 20, 1967

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

May we have your permission to use Morris  
Broderon's "Lizzie in Court" in McCall's,  
in conjunction with a story we are planning  
to run on Lizzie Borden? Full credit will,  
of course, be given.

I'd appreciate hearing from you as soon  
as possible. And thanks in advance for  
your cooperation.

Cordially,

*James P. Feck* JB

JFF/rab

TWO HUNDRED THIRTY PARK AVENUE, NEW YORK, N. Y. 10017 (212) 983-2200

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 24, 1967

Mrs. Lee A. Ault  
331 East 68th Street  
New York, New York 00022

Dear Lee:

As you probably know, I too have been - and am -  
a friend of the Skowhegan School.

I will be delighted to accept both invitations -  
to the movie and to your apartment.

It will be a great pleasure to see you and Isabel.

Sincerely yours,

EGH/lf

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established after a reasonable search whether an artist or  
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UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

October 31, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 N.Y.

Very dear Edith:

To keep you up to date I enclose a list of loans which can be granted so far. Quite a few requests have not been replied to as yet. Now as to the "Ala Story Week" you put aside (neglecting during this period any and all work the Downtown Gallery should attend to, such as making sales, helping others with exhibitions, etc. etc.) I am awaiting the list of paintings (which we selected) lent by you, the Downtown Gallery, and Mrs. Weber and Joy Weber.

The informations regarding chronology brought up to date: All I have is the exhibition catalogue of 1956 in the Jewish Museum, and the exhibition catalogue of 1959 of the Newark Museum. So, from 1959 on, I would like to bring up to date chronology, awards, and a listing of his work in private collections (A listing of these was included in the Newark Museum catalogue). The bibliography also is of importance, and as many information as you can give me regarding publications about Max Weber and articles or meaningful mentionings which have appeared in books or magazines. I have been working on this too, and found for instance mentionings of Weber in a book about Matisse.

It is very, very hot, in fact tropical, and my days pass in my cool office with Max Weber, and a dip in the pool which provides a little rest for my brain and physical exercise.

All in all, I am having a great time working on this exhibition.

Much love as ever

from

A handwritten signature in dark ink, appearing to be "H. C. A." or similar, with a horizontal line underneath.

NOVEMBER 6, 1967

DEAR MRS HALPERT,

SORRY TO BE SO SLOW IN ANSWERING YOUR LETTER OF OCTOBER 6th. I WOULD LIKE TO EXPLAIN A LITTLE FURTHER MY REQUEST RE: APPLICATION OF FREIGHT CHARGES ON PURCHASE OF BOTH PAINTINGS. MY HUSBAND WAS APPALLED THAT THE COST OF SENDING THE PAINTINGS CAME TO ALMOST \$50 — THE SAME AMOUNT THAT WE MADE PER PAYMENT ON THE FIRST PAINTING WE BOUGHT FROM YOU. I WROTE AT HIS REQUEST. CERTAINLY I WOULD NOT EXPECT YOU TO PAY SHIPPING CHARGES FOR ME TO JUST LOOK AT THE PAINTINGS. I HAD FIGURED BY THE SIZE THAT THEY COULD BE SENT PARCEL POST FOR NOT TOO MUCH AND WAS SURPRISED WHEN THEY CAME AIR FREIGHT — ONCE AGAIN, I SHOULD HAVE SPECIFIED.

I WOULD LIKE TO BUY BOTH PAINTINGS AND ASK AGAIN WHAT PAYMENTS WILL I HAVE TO MAKE? I'M HAPPY WITH BOTH PAINTINGS AND MY HUSBAND IS CONVINCED <sup>purchase</sup> ~~that~~ A GOOD INVESTMENT — IF HE CAN CONVINCE ME I SHOULD SELL THEM WHEN WE NEED THE MONEY.

I AM ENCLOSED A CHECK FOR \$125 TO BE APPLIED TO PURCHASE OF BOTH PAINTINGS — "FLEETING CLOUDS 1963" AND "CANDY HILLS 1964."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 7, 1967

Mr. Lloyd Goodrich, Director  
Whitney Museum of American Art  
945 Madison Avenue  
New York, New York 10021

Dear Lloyd:

As requested I am returning your official receipt for TERROR IN BROOKLYN - for which I am most grateful as it still stands out as one of his major contributions.

As I wrote originally, would it be possible for you to retain the insurance on your policy and charge us the pro-rata rate. If we should place the insurance separately - according to our broker - the fee would be considerably higher. If it is not too much trouble for you I would appreciate the former arrangement.

When you have the Guglielmi Retrospective you will find that there are a great many outstanding examples in Museums as well as Private Collections of which we have a record.

It was so good to see you.

Best regards.

As ever,

EGH/lf

November 8, 1967

Mr. Hank Baum  
3671 Lowry Road  
Hollywood, California 90027

Dear Mr. Baum:

The gallery has been so hectic with the many exhibitions which have been requested by museums in various parts of the country and since I lost a seasoned secretary/manager because of his family problems, much of my work - and particularly so in the dictation folder has been set aside.

If you have not made any commitments during the past five weeks I would very much like to make contact with you very shortly as at this point I am in a position to engage someone to assist me on a permanent basis.

I am looking for an assistant to take the responsibility of helping to run a very active gallery which serves as an information center for museums, authors and scholars - many of whom depend on our permanent archives for the data they require - and of course, clients, museums and other organizations. Our roster brings a large audience to the gallery.

Although I have looked carefully in my files I could not find your resume and/or job profile. In the event that you have made no other commitments and are interested please send duplicates immediately advising me also when you would be free to come to New York for an interview.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information from the exhibited 50 years after the date of sale.



BROWN UNIVERSITY Providence, Rhode Island - 02912

November 17, 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

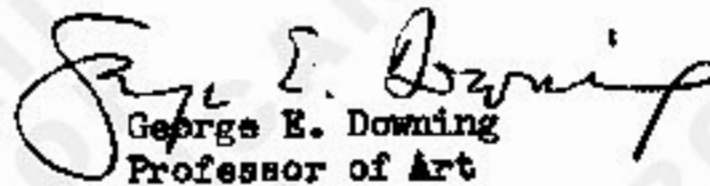
Dear Mrs. Halpert,

Mr. Julian M. Kaplin, a valued Brown alumnus  
of the class of 1949 (and my student years ago), called me on  
the phone this week.

He has a little Arthur G. Dove watercolor, 5" x 7", number  
19 of the Centerpoint Series, which he tells me he bought from  
you. He is considering giving it to the Department of Art,  
Brown University. I am sure we would be delighted to have it.

I am therefore writing to ask whether you have a photograph  
of the watercolor, and also whether you would be willing to give  
us an appraisal (for income tax purposes).

Yours sincerely,

  
George E. Downing  
Professor of Art

For publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

300  
10/58

*Sent Reg. mail*

November 17, 1967

Mr. Robert Israel  
140 Riverside Drive  
New York, New York 10024

Dear Mr. Israel:

The accountant who takes care of my personal affairs just called attention to the fact that you have done nothing at all relative to the balance due to the American Folk Art Gallery. We refer to your letter of June 14, 1967 in which you state that "it was our understanding" that the remainder of your account of \$2,275.00 would be paid for in part or in total any time within a year of the purchase. "This certainly is our intention and we shall meet our commitment within the allotted time". The final payment date was - according to this letter - February 19, 1968.

For tax purposes (according to the accountant) we would like to have part of the total due sent to us before the end of this year. Thus I would be most grateful if you would send me a check within the next month and agree accordingly to wait for the final payment as of February 1968.

Please write me at your earliest convenience - and I hope that you and Mrs. Israel will come in to say hello in the near future.

Sincerely yours,

EGH/lf

F



*EGA*  
3 MONROE PLACE  
BROOKLYN, NEW YORK 11201

November 29

Dear Miss Halpert:

My partner and I  
are genuinely interested  
in purchasing your  
most recent American  
Primitive acquisition —  
"the landscape with  
figures in Sailing Boat  
with American Flag" —  
your price of \$1500 is  
not unreasonable in  
light of the painting's  
artistic merit and  
unique subject matter.

November 12, 1967

Dear Mrs. Halpern:

We are grateful for the time you gave us on our visit to your gallery.

I understand your feelings about New York City. We were, ourselves, not very happy about the lack of grace of the people we encountered. Perhaps, as I reason, it is the place that is more to blame than those who live there.

Many of those we met spoke of their wish to get out of New York.

One of these was an aged shirt-maker that dreams of going to Hawaii --- "before he dies". He did not understand how he had wasted so much of his life in New York.

It is not a good thing to live in a place where people are generally callous and self-centered. One does disservice to himself to remain, caught in an on-going pulse that benumbs your sensitivities as time slips away unnoticed.

I am only a young and insignificant person. But for what it may be worth, could I say that we have not much time to live.

Emily Genauer Gash

243 East 49th Street, New York, N. Y. 10017

November 11, 1967

Dear Edith:

I found your warm note on returning today from a couple of weeks of lecturing out of the city. I had to keep commitments made many months ago. Now I hope I'll be back to more-or-less normal. Fred and I would love seeing you, whether at your place or ours. Let me call you in a couple of days. Also, I look forward to seeing you at the gallery soon.

Affectionately,



EG:kb

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PHILADELPHIA MUSEUM OF ART - FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

November 2, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

I am sorry you were put to so much trouble over the Shahn exhibition. I can only hope that it will be worth your efforts - which I appreciate very much.

Enclosed is a receipt for the 6 prints picked up by our truck on November 1. Also enclosed are xeroxes of the forms documenting the earlier loan of prints and posters.

I hope you can make the opening on November 14, 4:30 - 6:30 pm. Even if you are not here in person, The Downtown Gallery will be well represented.

Sincerely yours,

*Kneeland McNulty*

Kneeland McNulty  
Curator of Prints and Drawings

KMN/bm  
Enclosures (4)

EV. POL-  
November 20, 1967

Mr. August L. Freundlich  
Lowe Gallery  
University of Miami  
Coral Gables, Florida 33124

Dear Mr. Freundlich:

As I promised on Tuesday (we are closed Mondays)  
I will have shipped to you the Rattner material you  
desire including the group of paintings that you  
saw during your visit - together with a catalogue, etc.

I have made an appointment with Rattner, but am  
very eager to get the details and measurements of the  
thirteen windows, etc., so that he will have some-  
thing concrete to consider in relation to the over-  
all project.

Also, I will have my niece dig up the catalogue of  
the exhibition I mentioned titled ABSTRACT ART IN  
AMERICA - 1903 to 1923, together with the publicity  
release, etc.

It was a great pleasure to see you and I enjoyed your  
visit immensely. I hope you can do this more frequently.

I seem to have difficulty with my plans for a boat  
trip and may end up in Florida after all. Can you  
suggest a name of a quiet, comfortable hotel in Miami  
in the event the other plan falls through. If I use  
a pseudonym there I might still have the rest I need  
so desperately, particularly if the hotel is quiet.  
I will be grateful for the information.

My best regards.

Sincerely yours,

EGH/lf

ACPS

AMERICAN COLOR PRINT SOCIETY

November 25, 1967

Dear Mrs Halpert,

We are writing earlier this year about the  
Sonia Walter Award as the American  
Color Print Society's Annual will be held  
starting February 17 instead of in March.

We are now preparing our prospectus  
including your award. The exhibition  
will be held at The New Jersey State  
Museum which will give us a chance  
to have a much larger show. We are  
inviting some outstanding young printmakers  
to show with us. If you have any  
printmakers you would like to have  
invited we would appreciate having their  
names and addresses. Of course we would  
like to have Ben Shahn or any of your  
other artists if they could be persuaded to  
show with us. This is an invited show -  
The jury of awards is Benton Sprossman and  
John Ross so the selection should be good.  
They must be color prints not black and  
white.

Looking forward to hearing from you.

Sincerely  
Richard Nord

Richard Nord  
President

Stella Drabkin  
Mildred Dillon  
Vice Presidents

Edith Gregor Halpert  
Mrs. Philip Klein  
Dorothy Hale Littlefield  
Knoeland McNulty  
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Burton Wasserman  
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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

November 24, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 NY

Dear Edith:

With great anxiety I look over my daily mail which brings additional encouraging news from lenders--alas no listing of the paintings which you are kindly lending to the exhibition nor the listing of the pictures which Joy and her mother are kindly lending to the exhibition .....nor the missing photographs of the loans from you and the Webers, and I have the chronology only up to 1949. As this exhibition is the First Retrospective Exhibition in the West of Paintings and Graphic Works by Max Weber, it has become known because of my contacting so many different museums for loans (since I wrote to you last, the Los Angeles County Museum is lending their beautiful "A Musical Evening," 39 $\frac{1}{4}$  x 48 $\frac{1}{2}$  as well as Agnes Mongan of the Fogg wrote me about several drawings they have) that I am working on this Weber show. It has now developed that not only the California Palace of the Legion of Honor in San Francisco wishes to have the exhibition, but also the Fine Arts Gallery of San Diego and the Phoenix Museum of Art, Phoenix Arizona. Although this means that I have to enter an additional enormous amount of work to get the extension of loans from the many sources, and personally supervise the traveling of the exhibition, I am most concerned that this exhibition should be shown also by the other museums. Due to the many large canvases and the fully illustrated catalogue which will amount to about 80 pages, the sharing of expenses will enable us to do the very best possible job. There is no question that such an exhibition will revive or even, to a great extent, create interest in Max Weber's art. I feel like an old firehorse, and to me, the developments are very exciting. As soon as I have all details in hand which I expect will be in the next few days, I will write to you at once and I certainly do hope that you and Joy will cooperate with me all the way. As you well know, I am selecting and organizing <sup>the</sup> exhibitions for the love of it.

Many, many good wishes to you,

Yours ever

A handwritten signature in dark ink, appearing to be "Ma" or "Max", with a horizontal line underneath.

305 Ortega Ridge Road, Santa Barbara, California, 93103

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THE OHIO STATE UNIVERSITY

COLLEGE OF EDUCATION  
SCHOOL OF ART  
116 NORTH OVAL DRIVE  
COLUMBUS, OHIO 43210

ART EDUCATION  
CERAMICS ART  
HISTORY OF ART  
PAINTING  
PRINTING DESIGN  
SCULPTURE  
SPACE AND ENVIRONMENT DESIGN  
VISUAL COMMUNICATION DESIGN

21 November 1967

Dear Mrs. Halpert:

I am writing a book on American painting during the 1930's. I would like to use in it Louis Guglielmi's "Mental Geography" which is in your private collection. I have had a photograph made of it from an old issue of Arts Digest and I would like to ask your permission if I may use it.

I look forward to hearing from you at your earliest convenience.

Sincerely yours,

*Matthew Baigell*  
Matthew Baigell  
Associate Professor  
Art History

or to publishing information regarding sales transactions, scholars are responsible for obtaining written permission in both artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
EIGHTH AND G STREETS, NW.  
WASHINGTON, D. C.

*2*

November 21, 1967

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Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10019

Dear Edith:

*\** This is to repeat my assurance that we would find use for such documentary material as the Katherine Dreier drawings and your "forgeries". Both will make an interesting addition to our study collection, and I want to thank you for your generous offer. *||*

It was great to have such a good visit with you.

Many thanks again,

*David*  
David W. Scott, Director  
National Collection of Fine Arts

Our school is on the street floor of  
a large apartment building in the  
heart of the city. Anticipating snow, both  
the U.R. and I have taken apartments in  
this building with an entrance to the  
Institute from the lobby. Inasmuch as  
the building is circular and I'm on the  
13<sup>th</sup> floor, I get a great view of the city  
and of the St. Lawrence River. My 3 1/2  
rooms are more than ample.

I am ever so anxious to know what is  
doing with you and your affairs. If you  
can spare the time and have a bit of  
energy please write to me of the  
address on the letterhead.

Try to keep well!

All my love

Adela Rosenstein

# NORTH SHORE CHILD GUIDANCE ASSOCIATION, INC.

NORTH SHORE CHILD GUIDANCE CENTER  
1495 NORTHERN BLVD., MANHASSET, N. Y. 11030

516-269-8544

MA7-6671

November 29, 1967

✓ 516-MA1-6137

The Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I should like to tell you that Mrs. Pall and I are very grateful for the courtesies offered us during our visit with you last Friday.

During our visit I made listings of the following, which - if agreeable to you - we should like to have for exhibition and sale at the North Shore Child Guidance Association Arts Festival, scheduled for December 9, 10, and 11, at the Nassau Country Club in Glen Cove, N. Y.

My list (which you should edit to remove any you would not care to lend) includes the following:

Ben Shahn:

The Poet - 1960 - Silk Screen  
Ecclesiastes Chap. II vs. 9 (1966) - Silk Screen  
Mask - 1959 - Silk Screen  
~~Falstaff As A Fool (1966) - Silk Screen~~  
Branches of Water and Desire - 1965 - Silk Screen

Morris Broderson:

Gold and Iris (Kabuki Series) - Oil and Pastel  
on Paper, 20" x 40", \$1100.

Abraham Rattner:

Blue and Purple - 1966  
Lithograph - 1965 - ~~Oil on Paper~~

November 28, 1967

Mr. Larry Curry  
Associate Curator of American Art  
Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, California 90036

*Chagrin*

Dear Mr. Curry:

5  
9711  
Much to my chagrin, I just discovered that the photograph you requested some time ago, and which I had ordered for mailing to you, has been mislaid by a temporary secretary together with the letter and list which I have just discovered (I am referring to the letter). Consequently, I am writing to ascertain whether I should order a duplicate set or whether you are planning to be in New York in the near future and would prefer to make a personal selection - as you are more familiar with your audience than I.

Won't you please let me know as soon as possible so that I may assemble the material, one way or the other, for your consideration.

New York is getting to be a tough territory for help and no doubt you have heard the same story from other galleries recently.

I look forward to hearing from you.

Sincerely yours,

EGH/lf


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November 28, 1967

Mr. Joseph F. Baranowski  
Director, Arts Center  
Nazareth College of Rochester  
4245 East Avenue  
Rochester, New York 14610

Dear Mr. Baranowski:

Your shipment has been received and the receipt delivered to Santini. We indicated that one Tseng-Yu-Ho painting was missing but realized subsequently that we did not send it to you, thus making the delivery complete.

 I want to advise you that two (of the paintings were damaged: Arthur Dove FORMATION #1 as well as the Tseng Yu-Ho SYLLABLES OF SPACE. 1965

I hope the exhibition was a success - and if by any chance there were reviews I would appreciate copies of them at your convenience.

Sincerely yours,

EGH/11

November 20, 1967

Mr. Edward Albee  
50 West 10th Street  
New York, New York 10011

Dear Mr. Albee:

My accountant has asked me to write to you directly in view of the fact that he had not received a reply to his letter dated September 29, 1967.

As we are advised to make final annual payments to our artists or their estates by the 1st of December, I am obliged to write to you about the Dove painting you purchased and evidently forgot to send a check to us. You have always been exceptionally meticulous in honoring our bills during the years we have had the pleasure of working with you - and I am sure that some mistake has been made in this particular transaction. Won't you please check your records dating back to late March or early April to ascertain as to whether your original check for the amount which appears on the enclosed statement has cleared through your bank or mislaid somehow or other. In any event, I hope you will please get in touch with me so that I may straighten out the Dove account for the estate attorney, who has already listed it for 1967 in his annual report to the I.R.S. I would be most grateful for your cooperation.

Also, I hope that you will find time to pay us a visit to see the current exhibition of paintings by Guglielmi which I think you will enjoy. In any event it will be good to see you again and I will look forward to your visit.

My best regards.

Sincerely yours,

EGH/lf

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Jerome B. Levy

19914 Whitcomb, Detroit 35, Michigan

Nov. 14, 1969

Downtown Gallery

Dear Sirs,

I don't know if my letter of October 27th to Mrs. Halpert has gone astray, but hope that I can get this information from you.

I would like to have a John Marin water color appraised in New York. Can you send me the name of a reputable appraiser, knowledgeable about this period of Contemporary Art. Can this be done at your gallery? (We purchased it through Dorontown.)

Thank you so much.

Sincerely,  
Marvin Levy

**Gallery Daché**

78 EAST 56 STREET  
NEW YORK, N. Y. 10022  
PHONE 212 421 3024

November 26<sup>th</sup>

The Downtown Gallery  
465. Park Avenue  
N.Y.C.

Dear Sir

We should like to borrow the drawing  
by the Californian artist Morris Broderson  
"Lines of Communion" chosen by Mr. Paul  
Cummins for the show "The California  
Drawing Boy".

The show will open on November  
29<sup>th</sup> 5-7 P.M. & continue through  
December -

Sincerely  
Ernst Faselonger  
Director

# THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

November 6, 1967

## CENTENNIAL EXHIBITIONS PRESENTATION

### GRAND PATRON

His Excellency  
the Governor General of Canada  
Major General GEORGE P. VANIER,  
D.S.O., M.C., LL.D.

Not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. B. Halpert,  
Director,  
Downtown Gallery,  
465 Park Ave.,  
New York, N.Y. 10022  
U. S. A.

Dear Mrs. Halpert:

We have not as yet received notification  
from you that the two Zorach bronzes which  
were loaned to us for our "Mother and Child"  
exhibition have been received by you.

Would you kindly advise us immediately whether  
these works have been received so that we may  
advise our insurers.

Sincerely,

*Mrs. A. Horsfall*

Mrs. A. Horsfall

JK:kh

### HONORARY PATRONS

HON. LESTER B. PEARSON,  
Prime Minister of Canada

HON. W. WALTON BUTTERWORTH,  
U.S. Ambassador to Canada

HON. JUDY LAMARSH,  
Secretary of State

HON. R. S. BOWLES, O.C.,  
Lieutenant Governor of Manitoba

HON. DUFF ROBLIN,  
Premier of Manitoba

JACK WILLIS,  
Chairman, Metropolitan Corporation  
of Greater Winnipeg

His Worship, MAYOR STEPHEN JUBA  
Winnipeg

His Worship, MAYOR J. P. GUAY,  
St. Boniface

DR. JEAN S. BOGGS,  
Director, National Gallery of Canada

RENE G'HARNONCOURT,  
Director, Museum of Modern Art, N.Y.

MRS. JOHN DAVID EATON

JOHN A. MACAULAY, O.C.

FREDERICK MENDEL

T. M. MESSER,  
Director, Guggenheim Museum, N.Y.

MRS. JAMES A. RICHARDSON

SAMUEL J. ZACKS

President — GEORGE AITKEN, F.C.A.

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November 22, 1967

Mr. Kneeland McNulty  
Curator of Prints & Drawings  
Philadelphia Museum of Art  
P. O. Box 7646  
Philadelphia 1, Pennsylvania

Dear Mr. McNulty:

Thank you for sending us the catalogues of the Ben Shahn exhibition. It is really one of the handsomest publications I received in years and I congratulate you accordingly.

It just occurred to me that I did not send you the price list on the serographs and I am now enclosing the latest list, concentrating on those of which we have copies available.

Algerian Memory	\$ 85.00
Alphabet of Creation	250.00
Cats Cradle (framed)	500.00
Mask	175.00
Mine Building (framed)	600.00
Passion of Sacco & Vanzetti	250.00
Paterson (color)	375.00
Phoenix (black & white)	150.00
Phoenix (color)	375.00
Pleiades	225.00
Post	200.00
Portrait of Sacco & Vanzetti	150.00
Profile (black & white)	75.00
Profile (color)	150.00
Supermarket (black & white)	150.00
Supermarket (color)	375.00
Warsaw	150.00
Wheatfield	250.00

My best regards

Sincerely yours,

EGH/lf

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

November 29, 1967

Mr. Joseph T. Fraser, Jr., Director  
The Pennsylvania Academy of the Fine Arts  
Broad and Cherry Streets  
Philadelphia, Pennsylvania 19102

Dear Joe:

On your letter addressed "To Our Artist Friends"  
arrived but I did not know to which artist on our  
roster to refer this communication - and therefore  
since it was not personal - ~~hence~~ I am speaking for  
all of them.

Naturally, I assume that you are referring to our  
living artists. They are George L.K. Morris, Robert  
Osborn, Abraham Rattner, Ben Shahn, Morris Broderson,  
Abbott Pattison, Edward Stead, and Tseng Yu-Ho.

0 If any of these artists (and I would be astonished if  
they were ~~admitted~~) are to be chosen by invitation  
would you let me know which member of your staff will  
be here to make the selection. On the other hand,  
if you would like photographs of their most recent  
paintings and sculptures I would be glad to send them  
to you - with hope that you plan to be in New York  
in person so that I will have the pleasure of seeing  
my old pal - Joseph T. Fraser, Jr.

Won't you be good enough to get in touch with me  
shortly as I plan to take a vacation the latter part  
of December and would be most unhappy if I were to  
miss you.

It was great to see you at the Ottesen exhibition  
opening.

My best regards.

Sincerely yours,

EGH/lf

SHIPPING LIST CRATE 1 - HALPERT SHOW  
Shipped November 21, 1967  
American Airlines

ACM No.	TITLE
40	Jack Levine, CRUSADER, oil, 1951
111	Max Weber, ACROBATS, oil, 1946
71	Abraham Rattner, LAKE LANDSCAPE, oil, 1953
70	Abraham Rattner, HANDS ASCENDING NO. 2, oil, 1948
FA 18	Anonymous, FOUR CHILDREN (#1735), c. 1840
33	Yasuo Kuniyoshi, PHOTOGRAPH AND PEACHES ON CHAIR, oil, 1938
72	Abraham Rattner, SIX MILLION NO. 2 (63/016), oil, 45"x58", 1963
69	Abraham Rattner, THE RED CARPET, oil, 1964
3	Morris Broderson, THE RAPE #1, oil, 72" x 50", 1963
110	Tseng Yu-Ho, JOURNEY IN THE AUTUMN, mixed media, 72"x35", 1964
109	Tseng Yu-Ho, THE CLOISONNE, mixed media, 73"x73", 1966
52	George L.K. Morris, ANTISTROPHE, oil, 1965

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I will remit in full following  
notification of total cost. Thank you  
for your trouble.

Ah, don't let those "bastards"  
get you down. Say to yourself: They  
think they can bug me, but I'll  
fool them all, hee hee hee. I'll  
give them the place because I got  
a place to go to.

With best wishes for  
your welfare, I am;

A. Okimoto

November 20, 1967

Mr. Dayne Bonta  
221 East North "E" Street  
Gas City, Indiana

Dear Mr. Bonta:

A temporary steno mislaid your letter and this has just come to my attention. I am so sorry for the long delay - I hope you will forgive me - but unfortunately this has become a routine problem in New York.

The two prints by Shahn to which you refer are non-existent as far as I know - after checking through all our records. We did have two paintings which might have been called elsewhere "Hanukkah Prayer" - both of which have the Hanukkah emblem incorporated in the composition. One was acquired by Mrs. List for the Jewish Museum and the other was purchased for a private collection. As I am dictating this letter in my apartment (late at night) I could not refer to the titles and it just occurred to me that each had the Menorah to which I just referred as a Hanukkah symbol. Also, we do have the original painting called "The Morning Star" - but no print of this has been made but I will be glad to send you a photograph of the latter in the event that you are interested in seeing it. I am referring to the original painting, of course.

We do have in our possession the silk-screen of "Pleiades" which I believe you saw when you were at the gallery since it is in the revolving rack in the main gallery. The price of this is \$250.00.

I am so sorry that there is no illustrated catalogue of the graphics we handle. This would be a very costly project particularly for a gallery that charges the lowest commission in the country - also encourages each member of the roster to maintain low prices to enable the younger generation and others in the lower bracket to live with outstanding

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

127 Croyden Lane #E  
Syracuse, New York  
November 27, 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Mrs. Halpert:

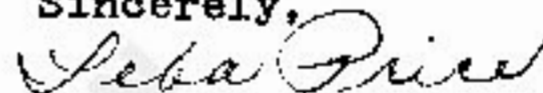
Your name was given to us by a friend of ours, Michael Danoff, who said that you might be able to help my husband and me in our search for Ben Shahn prints. We are especially interested in the following Shahn prints:

- 1) "Branches of Water Or Desire"
- 2) "Ghandi" (1965)
- 3) "Lute and Molecule"
- 4) "Menorah"
- 5) "Poet"
- 6) "Silent Music" (Musical Chairs)
- 7) "Wheat Field"

I would appreciate it if you could send us a list of the prints you have available as well as the price of each print.

Thank you very much for your co-operation in this matter.

Sincerely,



Leba Price (Mrs. Mark)

Not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 50 years after the date of sale.

11/20

1694 THIRTY-FIRST STREET, N.W.  
WASHINGTON, D. C. 20007

November 17, 1967.

Dear Mrs. Halpert:

I purchased  
a Tseng-ya-ho, entitled "Bristle  
hand" from you in 1963, and  
having no place that I  
can hang it now, would

9

I hear Sandberg will be leaving the Israel Museum. A man now at the Tate or some place in London will be taking his place. Carl Katz shuttles back and forth so much - I never know - when he is here - I have never seen him since I am in Israel. Oh yes for a second - in the old Arab Market in Jerusalem -

Among ~~the~~ my pleasurable remembrances of trips taken Milton and I - a few with Rob along - will go a trip that Rob, Jane and I took - We drove in my little Saab - to Eilat - swam in the Red Sea - did some snorkling in the Coral reefs - on our way back climbed Masada - visited King Herod's Tomb and beautiful nature walks - swam in the Dead Sea - We were gone five days - and we all enjoyed the trip - - - - and one another - Keep well - my love to you

Mar - 1967.

John

November 21, 1967

Mr. Stuart E. Hertzberg  
Hertzberg, Jacob, Weingarten and Kennedy  
15th Floor Buhl Building  
Detroit, Michigan 48226

Dear Mr. Hertzberg:

You were very kind indeed to write me so promptly about the documentation of the "Winton matter". I have assembled all the material and am sending you either Xerox or hand-typed copies of all the material which I am certain you will find very odd. Also, I have obtained permission from Mr. Edelson of the Art Dealers Association to include the correspondence that passed between him and Winton, as well. I thought you would like to see a copy of the letter I received from Willis Woods; I am sure you will not mention the matter to him.

Since the Watter auction, I am completely convinced that I am an idiot as not only Fleischman shot the prices up above the high figures the Shahn's brought but so did the other dealers with what they purchased in the sale (all of which, as you know) originally cleared through the Downtown Gallery or me personally, whether I gave or sold items to my sister (the first Mrs. Watter). However, I am curious about the figure which Fleischman quoted to you, but will not be unhappy because I sold a Shahn to you at so low a price. I will not let the dealers get me down and make me change my philosophy of a larger distribution to the right people who buy works of art to live with, and not for resale or prestige.

I hope to see you again in the near future.

My very best regards,

Sincerely yours,

EGH/11

not to publishing information regarding sales transactions, securities are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

144 W. Lancaster Lane  
Des Plaines, Ill.  
November 15, 1967

Mrs. Edith Halpert, Director  
GALLERY OF MODERN ART  
New York, New York

Dear Mrs. Halpert:

I have been unable to locate prints or inexpensive reproductions of any works by Stuart Davis. Some of his most popular works (notably: COLONIAL CUBISM, 1954; CLICHE, 1955; RAFT AT RAPPAPORT'S, 1952; THE PARIS BIT, 1959; and READY TO WEAR, 1955) are of particular interest to me. Since The Downtown Gallery participated in the "Stuart Davis Memorial Exhibition" of 1965, I believe you may be able to assist me.

If your institution circulates any of the aforementioned reproductions or has information concerning their availability, I would be most grateful to be so informed. A stamped, self-addressed envelope is enclosed to expedite matters.

Thank you for your consideration.

Very truly yours,

Joyce Harvie

Here - This is  
the letter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information on any sale transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CHARLES H. RENTHAL & COMPANY

CERTIFIED PUBLIC ACCOUNTANTS

641 LEXINGTON AVENUE

NEW YORK, N. Y. 10022

TELEPHONE: 421-6600

CHARLES H. RENTHAL, C. P. A.

IRVING A. BOGASH, C. P. A.

PAUL H. WOLFOWITZ, C. P. A.

ALVIN GOLDFINE, C. P. A.

November 30, 1967

Downtown Gallery  
Ritz Tower  
Park Avenue at 57th Street  
New York, New York  
Attention: Mrs. Edith G. Halpert, Director

Re: Mrs. Stuart Davis

Dear Mrs. Halpert:

We are the accountants for Mrs. Davis, and we are now in the process of estimating her income tax for the year 1967. In that connection, would you please tell us the total amount paid to Mrs. Davis during the year 1967, from your gallery.

We also would like to know the total amount due to Mrs. Davis from paintings already sold. Please remit the balance due, if any, prior to December 31, 1967.

Very truly yours,

*Alvin Goldfine*  
Alvin Goldfine

AG:11

*\$1560.77*

*none*

ANKRUM GALLERY <sup>657</sup> 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549

Nov. 20, 1967



JOAN ANKRUM  
AND SONS

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Edith dear,

Morris' show opened two weeks ago tonight; it is very beautiful, and it was sold out with the exception of three paintings--mostly before the show opened.

Morris was right back at work the day after the opening--he's working on paintings for The Downtown Gallery. He's in excellent shape, and feels his next show for you will be his best, and we are in agreement from the look of things now.

\* We are sending you 11 color slides, two color transparencies, and fourteen black and whites--all the ones we have. (We have duplicate prints.)

I do wish you could come out--we miss you and would love to see you. Also, we want you to see the new gallery.

Am also enclosing the Los Angeles Examiner review by Arthur Millier.

With lots of love from Morris,

Bill and me —

Joan

rior to publishing information on anything else, we must first  
ascertain the responsibility for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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**ASSOCIATED  
AMERICAN  
ARTISTS**

605 FIFTH AVENUE  
NEW YORK, N. Y. 10017

PLAZA 5-4211

November 21, 1967

Miss Edith Halpert  
Director  
THE DOWNTOWN GALLERY  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

The Shahn prints have still not returned from Sweden. If it is causing you all sorts of problems, if you would like to invoice me for these two at the very best discount, I'll send you a check at once so the matter can be taken off your books.

I would have requested this sooner, but to my knowledge you did not want the prints sold, but wanted them returned.

Bestest to you.

Sincerely,

A handwritten signature in black ink, appearing to be 'J. Halpert', with a long horizontal line extending to the left.

sc;dc

November 16, 1967

MEMO: To E.G.H.

FROM: KEN ORTH

After thinking it over I feel our original agreement is the best one for me.

That was as houseboy at \$75.00 per five day week.

Hours 1:30 to 7:30 P.M.

My duties would be:

1. Cooking lunch and dinner
2. Cleaning the apartment
3. Errands, etc.
4. Bartending (when needed)
5. Shopping

If you would like me to help in the gallery then it should be between 1:30 and 7:30 P.M.

I hope this meets with your approval.

*Ken*

rior to publishing information regarding sales transactions.  
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UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

November 20, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 N.Y.

Edith, dear:

My letter to you of November 18 crossed yours of November 17th for which I thank you. The photographs I required -- as I mentioned in my letter -- are those in connection with the loans I will receive from you and the Weber family. If my list excludes two periods in Weber's work, I naturally will appreciate the listing and photographs of those paintings available. Incidentally, I hope that I can swing a color reproduction on the front cover of the catalogue, and I was thinking of asking you for a color transparency of your beautiful Weber which is in your apartment and probably about to be hung, or perhaps already up, on your panel blocking out a part of New York. I gather that the price for the transparency would be about \$ 15.-- to 20.-- which is what we pay here to our excellent photographer.

I certainly am anxious to receive the biographical notes brought up to 1961 as I cannot find in any existing catalogue information beyond 1949. Yes -- poor little Ala is sitting in bed -- as my back kicked up -- working an average of six to seven hours a day. The exhibition has become complex as it always does. The catalogue is getting on fine; as I told you before it will be fully illustrated and contain about 80 pages.

I just got a letter from the Detroit Institute of Art they have "New York Department Store" 1915, 46 3/4 x 31,

"A Dispute" (date not listed) 16 x 20

"In the Forest" 1930, 4 1/2 x 5 3/4

"Three Women" (date not listed) 10 7/8 x 8 3/4

"Woman's Head" 1930 5 3/4 x 5 1/4

I am especially interested in the "New York Department Store"; however, I am asking them to send me photographs of all.

I also received today a letter from Agnes Mongan. She tells me the Fogg Art Museum have 5 drawings, small, mostly done early

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# THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: Plaza 3-3707

465 PARK AVENUE  
NEW YORK, N. Y. 10022

November 28, 1967

Mr. Matthew Baigell  
Associate Professor  
Art History  
The Ohio State University  
126 North Oval Drive  
Columbus, Ohio 43210

Dear Mr. Baigell:

You have our permission to reproduce MENTAL GEOGRAPHY  
by O. Louis Guglielmi in your book on American painting.

This permission is limited exclusively to the above  
publication and I agree to the limitation stated above.

(signature)

*Matthew E Baigell*

Cindy Nemser  
41 Montgomery Pl  
BKlyn, NY 11215  
Nov. 10, 1967

Dear Mrs. Halpert,

Since I am not sure when  
my review will appear in arts  
Magazine, I thought you might  
like to see a copy of it at this  
time. As you will see, I enjoyed  
the show very much.

Yours truly

Cindy Nemser

**SPEED LETTER.**

TO The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

FROM Contemporary Interiors  
2743 Dean Boulevard  
Minneapolis, Minnesota 55416

SUBJECT

MESSAGE

DATE November 20 19 67

Over one month ago, we sent an order to you for Ben Shahn  
silkscreen "Byzantine Memories". When can we expect shipment?

SIGNED

*Bonnie K. Susseman*  
Bonnie K. Susseman

REPLY

DATE December 16, 1967

I have been waiting for Ben Shahn to come in to sign the only copy of "Byzantine Memories" in our possession. He is occupied with a large commission out-of-town, and I have no idea when he will be in New York.

I regret the delay and will advise you about future prospects in this connection as soon as I have word from Shahn.

SIGNED

*Edith G. Halpert*  
Edith G. Halpert

# OSAKA FORMES GALLERY

SHINSAIBASHI KITAZUME, MINAMI-KU, OSAKA, JAPAN. TEL. 251-2244

The Downtown Gallery  
465 Park Avenue,  
New York

OSAKA , 21st, November, 1967

Dear Sers,

We are very thank you for the information always you have kindly given us. Today I shall like to greeting to you as the first communication from our gallery.

We shall be very obligen if you would forward us the catalogue of Ben Shahn. We have much interests for the lithograph, etching and silk-screen by him and thinking for offering.

With this catalogue, please inform us the price, discount price and a way of remittance.

Hoping to hear from you soon, we remain,

Yourth faithfully,

OSAKA FORMES GALLERY



DIRECTOR

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10/31/67

VIGTEL  
High Museum  
Atlanta Georgia

Show is on From November 11 to 16th, 1967

Name of Show: COLLECTORS OPPORTUNITY

He also needs photos of following:

B. Shahn - Ship's Deck #330

Wm. Zorach - Mother & Child, 1927 #1338

A. Pattison - Three Figures, #1543

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from both artist and purchaser involved. If it cannot be  
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artowner is living, it can be assumed that the information  
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GEORGE J. DORFMAN & COMPANY

*Certified Public Accountants*

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JACOB SCHULMAN, C.P.A.  
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HERWIN S. GREENE, C.P.A.

87 NORTH MAIN STREET  
GLOVERSVILLE, N. Y.  
12078

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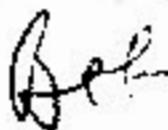
November 16, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10021

Dear Mrs. Halpert:

My trip to New York scheduled for tomorrow was  
cancelled. I will let you know when I will be down, either  
next week or the week after, to pick up the Foundation's  
records.

Sincerely,



RLD:NAF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 28, 1967

Mr. Joseph Tannenbaum  
66 Deepdale Drive  
Great Neck, L.I., N.Y.

Dear Mr. Tannenbaum:

As I mentioned to you previously, Miss Joy Weber expressed her doubts about the attribution of the drawing that you left with me some time ago - and under the circumstances we cannot commit ourselves to accepting this picture as a credit against the \$4,500.00 listed on your recent statement - the balance due on your May 9th purchase - and we will be glad to return it to you at your convenience.

I hope you will come in to see our current exhibition which we decided to extend an additional week - through December the 2nd. It will be nice to see you again.

Best regards.

Sincerely yours,

EGH/lf

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

November 9, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 N.Y.

Dear Edith:

Thank you so much for your very welcome letter of November 3rd. To reply to each of your paragraphs:

- 1) Do not sigh yourself into a booby hatch -- if you think you absolutely have to, will you do it after our Max Weber exhibition.
- 2) I am so glad your niece is going to help me with the biographical dates of Weber, and bring it up to the date of his death.
- 3) More acceptances have come in and I want to stress right here and now that the show is not quite a way off. As we are going into the publication of a fully illustrated catalogue and as much documentation as we can, such a catalogue has to be prepared well ahead of time -- especially because of the Christmas season. As you well know, I have always found that there is a lot of checking and counter checking, and some information missing which all is time absorbing. Furthermore, in my case, I have to be ready with a nearly final lay-out as the University chooses the printer and decides according to the best bid who is being given the job. Needless to say we do deal with very good printers. Therefore, I am more than anxious to get all the information regarding the chronology and biography plus the photographs which are still missing. I enclose a list of the pictures which I presume will come from you, and please fill in the ownership and send me the photographs of the paintings of which I have not received any.
- 4) I have been in correspondence with Joy and she has been most helpful in sending me information regarding Max Weber's background and personal recollections and tapes. Although I may only use a small portion of the material, it does include very pertinent and stimulating facts, which will help me tremendously in the writing of the introduction.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is now published 60 years after the date of sale.

November 20, 1967

Mr. Mitchell Hutchinson  
140 S. Dearborn #989  
Chicago, Illinois

Dear Mr. Hutchinson:

We have ordered photographs of the Shahn drawings which will be sent to you as soon as our photographer makes delivery.

After going through a good part of my library I finally found the book in which these are illustrated. The title is "THE SORROWS OF FRIAPUS". The text was written by Edward Dahlberg, and of course all the illustrations were made by Shahn. The book was published by James Laughlin - "New Directions Books" in 1957 - in Norfolk, Connecticut. No doubt you will be able to obtain a copy in Chicago. Mine is autographed by both the author and the artist and of course I am holding on to it together with the many others I have been hoarding these many years.

I hope I will have the pleasure of seeing you again.

Sincerely yours,

EGH/lf

due to publishing information, regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 50 years after the date of sale.

LAW OFFICES OF  
HERTZBERG, JACOB WEINGARTEN AND KENNEDY

16TH FLOOR BURL BUILDING  
DETROIT, MICHIGAN 48226

AREA CODE 313  
WOODWARD 1-6400

GEORGE KAYES  
OF COUNSEL

JOEL G. JACOB  
STUART E. HERTZBERG  
HERBERT N. WEINGARTEN  
W. ALEX KENNEDY

PETER A. NATHAN  
DENNIS S. KAYES  
J. WILLIAM COHEN

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 14, 1967.

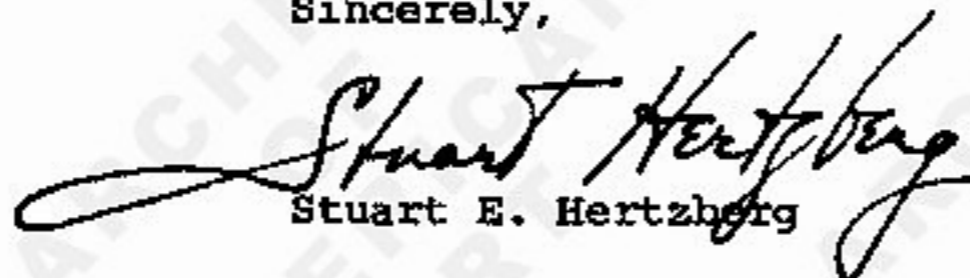
Ms. Edith Halpert,  
c/o Downtown Gallery,  
465 Park Avenue (in the Ritz Concourse),  
New York, N.Y.

Dear Edith:

I am sincerely sorry that we were not able to make contact  
again yesterday to discuss the Frank Winton matter in greater  
detail. Please send the documentation to me in accordance  
with our conversation and I will call you for further  
information, if needed.

I took a look at the Shahn purchased by Fleischman at the  
auction and after he indicated an offer received from  
another dealer, either Fleischman is crazy or the Shahn  
market has gone crazy.

Sincerely,

  
Stuart E. Hertzberg

SEH:nf

November 3, 1967

Mrs. Ala Story  
University of California  
Santa Barbara, California 93106

Dear Ala:

Pardon me for the long delay in answering your letters. Until a few days ago I was on the verge of signing in to a boobyhatch. Due to the confusion within the gallery, so called. Since your show is quite a way off, I don't feel utterly rude.

My niece is coming in on Monday and will update the biographical data inclusively.

I am delighted that you have had such an excellent response from museums and collectors. You sure are a genius, dear.

Despite the fact that I was disturbed about the many loans from the Weber estate, I now feel quite relaxed about the matter. Joy was overwhelmed with enthusiasm about the meeting with you. Consequently she will convince her mother of the importance of your exhibit and the importance of having Max represented with the best examples available.

While my niece is in town she will also make some calls to ascertain how many of the early collectors are deceased and will try to locate the names of the new owners.

In any event I can assure you that from here on I will attend to your business and will send you photographs other than those that you have obtained from public collections. Perhaps I can find some reason for you to come to New York again, as it is always a joy to see you.

Love,

November 17, 1967

Mrs. Ala Story  
305 Ortega Ridge Road  
Santa Barbara, California 93103

Dear Ala:

Now that you have had time to receive definitive replies - pro and con - regarding the loans, I would greatly appreciate receiving your final list. The previous list excludes two periods of Weber's work which you may have overlooked in the photograph books - or where the photographs were missing.

Also would you indicate on your new list the additional photographs you require.

The completed biographical notes will finally be sent to you. There was a good deal of digging to do in old files which were in storage. Now all the agonies are over for us and poor little Ala will have the biggest job of all.

Good luck.

With love,

EGH/1f

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS

November 3, 1967

The Downtown Gallery  
465 Park Avenue at 57th Street  
New York  
New York

Dear Sirs:

Thank you for your kind invitation to attend the exhibition preview of paintings by O. Louis Guglielmi at The Downtown Gallery on Monday evening, November 6th from five to seven o'clock.

Unfortunately, a teaching commitment will prevent me from attending your festivities. I am grateful for your invitation, however.

Sincerely,

*Charles Chetham*  
Charles Chetham  
Director

CC:am

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1967

Miss Barbara Jones  
505 Conklin Place  
Madison, Wisconsin 53703

Dear Miss Jones:

In answer to your letter of October 18, I have checked our records but we have no available extra copies of the Stuart Davis catalogs you requested.

May I suggest that you contact the Archives of American Art either in Detroit or New York City. They have microfilmed all our old archives which are now in a warehouse and not accessible.

I hope this will be of help to you.

Sincerely yours,

(Mrs.) Nathaly C. Baum

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

November 30, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 New York

Edith Dear:

Thank you for sending me biographical material; I hoped there would be more about the period between 1949 to 1961, as actually all the material up to 1949 is recorded in the Newark catalogue of 1959; the exhibition catalogue of Jewish Museum and the 1945 publication by the American Artists' group. Naturally, I am anxious to bring it up to date.

I thank you also for sending me the photographs; however, in my letter to you of November 18, I mentioned that "I AM NOW WRITING TO RECEIVE THE LIST FROM YOU FILLED IN WITH THE OWNERSHIP - MEANING THAT I DO NOT KNOW WHICH ON THE LIST IS OWNED BY YOU AND WHICH BY THE WEBERS...."

I am getting quite desperate not knowing what you and Joy Weber are proposing to lend to the exhibition. As soon as I have this information and the photographs, I would immediately send the loan forms which are naturally essential for finishing my catalogue.

You sent photographs of "Wonderment" 1944, "The Window" 1949 "California Landscape" 1952, and "Argument" 1955; if these pictures are your or Joy Weber's property, I certainly would like to ask for these loans, but I do hope that others can be added, such as the large Cubistic one in your apartment.

"Blue New York" 1912, Collection Dr. Lumeinkamp, - I have not his address, nor can I find it. "New York at Night," 1915 - Michener Foundation - we have written and never got a reply. "Joel's Cafe" which incidentally, is 1911, not 1910 - Mr. Cutting refused to lend..

I have the loan of "Whither Now?" "Bach Orchestra," 1953, "Still Life," 1955 and "Flute Soloist 1945."

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ADDITIONS:

John Herron Institute (institution)  
Indianapolis, Indiana

Miss Lee Hall, Chairman (Institution)  
Department of Art  
Drew University  
Madison, New Jersey 07940

Mr. & Mrs. Orme Lewis (client)  
Title & Trust Building  
Phoenix, Arizona

Miss Margaret Mallory (client)  
305 Ortega Ridge Road  
Santa Barbara, Calif. 93103

The University of Arizona (institution)  
Art Gallery  
The University of Arizona  
Tucson, Arizona 85721

Mr. & Mrs. Kendel Shaw (client)  
800 Riverside Drive  
New York, N.Y.

Mr. & Mrs. Walter Randel (client)  
25 East 83rd Street  
New York, New York

Mr. & Mrs. Martin Rubin (client)  
4 Clarendon Road  
Scarsdale, N.Y.

Mr. John A. Mills, President (institution)  
Portland Art Association  
S.W. Park & Madison  
Portland, Oregon 97205

Miss Emily Genauer (client)  
243 East 49th Street  
New York, N.Y. 10017

Art Dealers Association of (dealer)  
America, Inc.  
575 Madison Avenue  
New York, N.Y. 10022

Print Council of America (institution)  
527 Madison Avenue  
New York, N.Y. 10022

Mr. Howard W. Johnson, Pres. (museum)  
Massachusetts Institute of Technology  
Boston, Mass.

Mr. Wayne V. Andersen, Director of  
Exhibitions,  
Massachusetts Inst. of Tech. Boston, Mass.

Olive Road &  
Speedway

4

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November 28, 1967

Mr. Henry H. Ploch  
99 Rutgers Place  
Clifton, New Jersey

Dear Mr. Ploch:

Thank you for the charming note. Of course I am delighted that you are happy with your acquisitions. No doubt you realize that we made an error in the price of the oil, but it will be overlooked as it was a completed transaction, and again I repeat - if it makes you happy - we will let the matter ride.

I look forward, with great pleasure, to another visit with you.

My best regards,

Sincerely yours,

EGH/lf

6  
It certainly would not suit many  
others. For me it makes it very possible  
to build some sort of every day, meaningful  
life for myself - the feel of breaking  
up or apart - becoming less and less  
possible or probable.

You usually take a trip around Christmas  
and New Years. No there won't be warm  
weather for you - you will need your wool  
cloths but -- you would be getting here -  
seeing Israel - and me. Then you could  
go to Beirut for a few days to get  
some little warmer weather - Think  
about it. I am so very very anxious  
to hear if the plan you had that  
would give you more freedom - worked out.  
You sounded in your letters very pleased  
with the plan and hoped it would materialize.  
It is good too - hearing you say - you are  
enjoying your new apartment. It will get

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

November 18, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022 NY

Dear Edith:

I enclose a list of loans which are definite. I have not received replies from a few people such as the Los Angeles County Museum, etc. You will see from this list that the exhibition is already in good shape, and with the addition of the paintings from you and Mrs. Weber and Joy Weber, we already have about the right number. When I have all the replies, I will still carefully check it over and possibly make a slight readjustment, so to arrive at a perfect selection.

I am now waiting to receiving the list from you filled in with the ownership -- meaning I do not know which on the list is owned by you and which by the Webers, and also, as I mentioned on the telephone, wherever I put "no photo", the name of the photographer, and the number of the negatives, I had no photograph, and I hope that you can send me these at your earliest convenience.

I am so sorry that you have got to rough it in New York and the beautiful Downtown Gallery. I wished I could help you.

Love from

PS: I only have --not included in the list enclosed -- one drawing "Portrait" 1955, lent by Art Gallery, Ball State University, Muncie, Ind. -- so will you and Joy look after an additional 10 to 14 drawings --and Joy told me she could add ten prints -- or do they also come partly from you? Resumé: I expect to have the listing of the drawings and prints, and if possible, photographs of all Today's mail just brought in o.k. on "The Quartet" owned by Carnegie Institute; "The Forest" 1931, 30 x 40, and "Discussing the Thora" 1939, 20 1/8 x 24 1/8, owned by the University of Nebraska. Incidentally, for your file, note: Mrs. Helen Davis, 327 Central Park West, N.Y. 10025. *sent by you* Change of ownership, re, "The Rabbi" --not Siroto, but Mr. Lester Avnet, Time & Life Building, Rockefeller Center, N.Y. *and*

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November 10, 1967

Mrs. M. Horsfall  
The Winnipeg Art Gallery  
Civic Auditorium  
Winnipeg 1, Manitoba, Canada

Dear Mrs. Horsfall:

Having just checked our records we find that the  
Davis watercolor and the Zorach sculptures have  
been returned some time ago.

Sincerely yours,

IF

Irene Fuseau  
Secretary to Mrs. Halpert

November 28, 1967

Mr. Matthew Baigell  
Associate Professor  
Art History  
The Ohio State University  
126 North Oval Drive  
Columbus, Ohio 43210

Dear Mr. Baigell:

In response of your letter of November 21st, I hereby grant permission for you to reproduce MENTAL GEOGRAPHY by O. Louis Guglielmi in your book on American painting during the 1930's.

Because we have complete reproduction rights on our paintings, would you be good enough to sign the enclosed letter retaining a copy for your own files.

Please let me know when your book is published as I would like to obtain a copy of it.

Sincerely yours,

HAROLD E. RAYBURN

317 E. 4TH ST.

P. O. BOX 3010

DAVENPORT, IOWA 52808

November 8, 1967

Downtown Gallery  
32 East 51 Street  
New York, New York

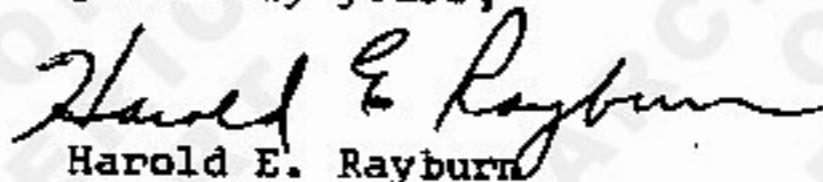
Gentlemen:

On August 11, 1965 we wrote you in regard to Item No. 50, in the Stuart Davis Memorial Exhibition formed by the National Collection of Fine Arts, Smithsonian Institution, which is entitled "Barbershop Chord", 1931, lithograph, Edition of 25, and we asked if there were any copies of this work available. You wrote us October 4, 1965 and advised us that the estate was blocked until all papers were cleared through the Tax Department.

Can you please tell me if this has been done at this time.

Thank you.

Sincerely yours,

  
Harold E. Rayburn

7

November 21, 1967

Mr. Mitchell Hutchinson  
140 S. Dearborn #989  
Chicago, Illinois 60603

Dear Mr. Hutchinson:

I am enclosing a photograph of "Chasidic Youth",  
drawing by Ben Shahn. This is the only one of the three  
you recently purchased that has been photographed.

We hope that you will visit us again when you are  
next in York.

Sincerely yours,

(Mrs.) Nathaly C. Baum

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architect is living, it can be assumed that the information  
may be published 50 years after the date of sale.

first "In The Country" (filmed in Norway)  
& I no longer own Norway - I had to let it  
go for a low figure - I couldn't afford to  
sell it - and had to take a large second  
mortgage - but !!!) the film is a little  
down - Rob is a very gifted young man. I  
wish him the full fillment of his desires  
and abilities. Rob and Jane are in Europe.  
I got a card from Rob from Rome - saying  
his film were well received - and they  
were being shown at some later date at a  
theatre there. They plan to go to Paris  
then London. They gave up their apartment  
and plan to start looking, when they get  
back.

Well Edith my friend - Come soon -  
we can enjoy a good drink - with a  
piece of Salami (sorry it won't be kosher  
my butcher has ham - and marmelade none  
kosher beef.) Israel doesn't have real black  
bread - they can't grow the grain needed  
for that kind of bread.

# THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

November 7, 1967

## CENTENNIAL EXHIBITIONS PRESENTATION

### GRAND PATRON

His Excellency  
the Governor General of Canada  
Major General GEORGE P. VANIER,  
O.S.O., M.C., LL.D.

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Mrs. E. Gregor Halpert,  
Director,  
The American Folk Art Gallery,  
465 Park Ave.,  
New York, N.Y. 10022,  
U. S. A.

Dear Mrs. Halpert:

We would be very pleased to have notification from you that the two anonymous American works so kindly loaned to us for our "Mother and Child" exhibition have been received by you.

An immediate reply would be appreciated as we would like to advise our insurers.

Sincerely,

*Mrs. A. Horsfall*  
Mrs. A. Horsfall

JK:kh

### HONORARY PATRONS

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Prime Minister of Canada

HON. W. WALTON BUTTERWORTH,  
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**Newsday**

Garden City, Long Island, New York 11530, Telephone, Pioneer 1-1234

Harry F. Guggenheim, President and Editor in Chief

November 6, 1967

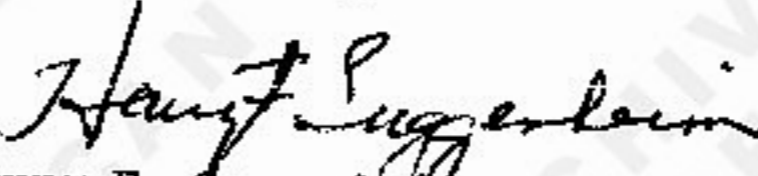
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter  
of November 3.

I appreciate your writing  
me about Emily Genauer's appointment  
to Newsday and its syndicate, Newsday  
Specials. I am delighted that you  
have the same enthusiasm for Emily  
Genauer's great talents that I have.

Yours sincerely,

  
Harry F. Guggenheim

HFG:H

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may be published 50 years after the date of sale.

November 3, 1967

Mr. Harry F. Guggenheim  
Editor and Chief  
Newsday  
Garden City, New York

Dear Mr. Guggenheim:

Unaccustomed as I am in writing fan letters, I feel obliged to do so  
in this case.

I am referring to the appointment of Emily Genauer to the post  
of Art Editor. I am sure that a good many of the serious artists  
will share my enthusiasm.

Sincerely yours,



# EVELYN WOOD READING DYNAMICS INSTITUTE

205 Sherbrooke St. W. — Montreal 18, P.Q. — Tel. 844-9693

Sunday, Nov. 5.

Edith dear,

I wrote in haste before I left N.Y. because I did want you to know what I was up to as usual teaching and training teachers.

I've been here a week minus any pressures — just taking all in my stride and dining out in the greatest French restaurants. The International Vice Pres. is here and has been since July. Therefore all the promotion and ground work has been done and classes are organized to start this Wednesday. We will teach in French and English.

Surrounded by bilinguals and trilinguals, I feel like a dope speaking only one language. If I allowed myself, I could get an inferiority complex — but not ME — I have too much to contribute

I BELIEVE THAT \$315 FIVE PAID TOWARDS  
the PAINTINGS of ISAMIS. THANKS AGAIN

Jeanne Vaughan Trotter

Is this  
correct?

OK  
2/13/66  
November 7, 1967

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attn.: Mr. Kaplan

Dear Mr. Kaplan:

Please make the following additions and changes  
to our mailing list.

REMOVE:

Mr. & Mrs. Arthur Emil      Client  
47 East 88th Street  
New York, N.Y.

Mr. & Mrs. Emmons R. Bahan      Client  
Nob Hill Ranch  
Routh 2, Box 256  
Weatherford, Texas

Mr. Edward T. Caswell, Jr.      Client  
69-59 110th St.  
Forest Hills, N.Y.

Mrs. Leah Gordon      Publication  
Time Magazine  
Time & Life Bldg.  
Rockefeller Center, N.Y.

Mr. & Mrs. Robert Coates      Publication  
The New Yorker  
25 West 43rd Street  
New York, N.Y.

Mr. & Mrs. Edmund Coffin      Client  
Hogeman's Lane  
Gen Head, N.Y.

Mr. Joseph Marshall      Client  
Ozone, Tenn.

Milch Galleries      Gallery  
21 E. 67th St. N.Y.C.

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# THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

November 6, 1967

## CENTENNIAL EXHIBITIONS PRESENTATION

### GRAND PATRON

His Excellency  
the Governor General of Canada  
Major General GEORGE P. VANIER,  
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publisher is living, it can be assumed that the information  
is by published 60 years after the date of sale.

Mrs. Edith Gregor Halpert,  
The American Folk Art Gallery,  
465 Park Ave.,  
New York, N.Y. 10022  
U. S. A.

Dear Mrs. Halpert:

We have not as yet received word that  
the Davis watercolor "Mother and Son"  
loaned to us for the "Mother and Child"  
exhibition has been delivered to you.

We would appreciate your letting us know  
immediately whether it has been received  
by you so that we may advise our insurers.

Sincerely,

*Mrs. A. Horsfall*

Mrs. A. Horsfall

JK:kh

### HONORARY PATRONS

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Secretary of State

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Lieutenant Governor of Manitoba

HON. DUFF ROBLIN,  
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JACK WILLIS,  
Chairman, Metropolitan Corporation  
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His Worship, MAYOR STEPHEN JUBA  
Winnipeg

His Worship, MAYOR J. P. GUAY,  
St. Boniface

DR. JEAN S. BOGGS,  
Director, National Gallery of Canada

RENE d'HARNONCOURT,  
Director, Museum of Modern Art, N.Y.

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JOHN A. MACAULAY, Q.C.

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Director, Guggenheim Museum, N.Y.

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Security — R. T. TAFT

Public Relations — A. R. WILLIAMS

THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

November 17, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

It's time to anticipate advanced publicity for the show we have scheduled for February, SELECTIONS FROM THE ROSTER OF THE DOWNTOWN GALLERY. Would you kindly advise us of your thoughts. This show, I am sure, will be one of the most impressive and important in this region.

We appreciate your interest.

Cordially,

*William D. Paul*

William D. Paul, Jr.

WDPJr/ap

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

evelyn g. praeger  
INTERIORS  
110 KETCHUM ROAD  
SYOSSET, L. I., N. Y.  
WE 1-8240

GENE CHARNER

10/20/67

Edith dear,

Hope you are well and  
happy. Just haven't the chance  
to get in to see you.

Love  
Evelyn

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
by the individual 60 years after the date of sale.

Q

# SYRACUSE UNIVERSITY

940 SOUTH CROUSE AVENUE, ROOM 21 | SYRACUSE, NEW YORK 13210

TELEPHONE | AREA CODE 315 | 478-5571 | EXTENSION 3748

October 30, 1967

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:


It was good to talk to you Thursday about the possibility of preserving all or part of your collection in an Edith Halpert Gallery in Syracuse University's new four million dollar art museum. Although you have had several bad experiences recently, I want you to know that I am quite sincere in making this offer and I hope you will make a decision in time. May I add that this is the kind of decision you should make yourself and not leave to someone at some future date because you can best see that your wishes and desires are carried out properly.

Thank you for letting me go through your publicity files related to the Ben Shahn Sacco-Vanzetti exhibition in 1932. I hope that it will be possible for you to have a member of your staff copy a number of those negatives so that we can print them in the book that we are doing here at Syracuse University. Naturally we would pay any expenses involved.

Thank you again for your kindness and cooperation and I hope you will keep Syracuse University's proposal in mind.

With all good wishes, I remain

Very sincerely yours,



Martin H. Bush  
Assistant Dean

MHB:e

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions,  
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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 20, 1967

Mr. George H. Dorfman  
97 North Main Street  
Gloversville, N.Y. 12078

Dear Mr. Dorfman:

Your letter arrived today and I am somewhat disturbed  
about the matter as I have been planning to take a  
vacation sometime in December, possibly early in the  
month.

Incidentally, you do not mention my personal report.  
As I advised you previously the monthly bank state-  
ments have not been checked for many months and I  
thought you might know a local bookkeeper who could  
do this so that you would not have to waste time on  
such minor details.

Would you be good enough to let me know about this  
matter, as well as about the specified date you have  
in mind.

My best regards.

Sincerely yours,

EGH/lf

November 25, 1967

Mrs. Lee Rubenstein  
Steering Committee  
Jewish Social Service Agency  
1131 Spring Road, N.W.  
Washington, D.C. 20010

Dear Mrs. Rubenstein:

Although I had promised immediate attention to your request for the Weber, I have been obliged to wait until his daughter would deliver it to the gallery for shipping. She was ill for quite a while and we did not receive the picture until yesterday when I telephoned you - unsuccessfully.

According to your letter of October 30th, the exhibition at the Smithsonian Institution does not open until December 6th, but that your shipment date indicates November 20th. We can have this picked up by Santini or Budworth (whichever you prefer) on Tuesday November 28th.

If this is agreeable, please wire me immediately and the painting will be sent by Air Express to Washington.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

file  
November 14, 1967

Mr. Leon Taylor  
Theme Development Department  
International Exposition HemisFair '68  
P.O. Box 1968  
San Antonio, Texas 78206

Dear Mr. Taylor:

Upon receipt of your letter I advised everyone concerned regarding your collective decision to cancel the Zorach poster.

Frankly, I wish I had known this long before as I must admit that I have spent a tremendous amount of time working on this project and regret that I had not been advised much earlier about the members' response--as I am sure that everyone who was so helpful to me, ascertaining where and how this project could be carried through, will put me on the blacklist permanently.

I am advising all these people immediately about the cancellation--but I still feel that you are making a very serious mistake cancelling the project--which would have had an international response, being the first of its kind to reach the international interest in "Man And Space."

I hope that you will drop in to see me when you are next in New York.

My best regards.

Sincerely yours,

EGH/rs

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

November 21, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

This is to confirm the purchases to be made by the Amon Carter Museum from the paintings and sculpture which you have so generously loaned to us during the past two months.

From the collection, we have selected the following; the prices are net, i.e., the list price less 10%.

141 ✓	Stuart Davis, BLIPS AND IPS	old, 1963/4	\$90,000	(100,000)
	William Zorach, DIVA ✓		9,000	(10,000)
470	Ben Shahn, DR. MARTIN LUTHER KING W.C.		4,500	(5,000)
398	Ben Shahn, WAST THOU THERE? ✓	1964	9,900	(11,000)
RC	Elie Nadelman, SEATED DANCER	1919	1,350	(1,500)
	GIRL WITH PET (Folk Art) ✓		1,980	
	Total		\$116,730	129,700

*Canada*  
*Gold Key*  
*Wash drawing in ink*

*full price*  
↓

It is understood that on the above selection the Stuart Davis painting is payable at once, and the balance, i.e., \$26,730, may be paid after the first of the year. This will be of great assistance to us in our budgeting.

As I indicated to you in our earlier conversations, there were some items in the collection exhibited at Fort Worth which were accepted on a not-for-sale basis, as they were a part of your personal collection or otherwise involved. However, two in particular are of great interest to the museum, and we wish to request your consideration of a first refusal agreement between yourself, The Downtown Gallery, and the Amon Carter Museum. This agreement, which we would like to apply to the double sculpture by Elie Nadelman, TANGO, and the Joseph Stella charcoal, PITTSBURGH NIGHT, would, of course, be on

**ROBERT D.  
STRAUS**


COMPANY

P. O. BOX 2544 • HOUSTON, TEXAS 77001

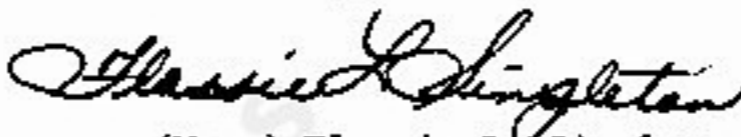
November 20, 1967

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

 I note during Mr. Straus' absence from the city that we have not received an answer to his letter of October 25 asking your idea of the valuation of his Weber "Moonlight." We need to get this information to the Museum in Santa Barbara, as we will be shipping the painting in the near future, and I was wondering if something had happened to our letter. I would appreciate your letting me know as soon as possible.

Sincerely,



(Mrs.) Flossie L. Singleton  
Secretary to Robert Straus

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

*Call*

November 17, 1967

Mrs. David Rockefeller  
146 East 65th Street  
New York, New York 10021

Dear Mrs. Rockefeller:

I thought you would be interested in receiving a report of the actual purchase prices of the Prendergast paintings which were auctioned off in Philadelphia.

A very close dealer-friend of mine whose judgement I can trust was there acting for me and felt as strongly as I did (on his own) that the prices and the quality did not conform and therefore did not bid. Meanwhile, I have communicated with someone who will keep me advised of any Prendergast painting in the looser style which may appear on the market in the near future.

I hope you and Mr. Rockefeller will come to see the gallery and what we have on view. It will be a great pleasure to see you again.

I'll look forward to your visit.

Sincerely yours,

EGH/11

November 14, 1967

Mrs. E. L. Hlinak  
Brooks Memorial Art Gallery  
Overton Park  
Memphis 12, Tennessee

Dear Mrs. Hlinak:

Your letter addressed to the Gallery was naturally referred to me--as the artist to whom your letter was addressed is in California and knows nothing about the other members on our roster.

Enclosed you will find biographical notes on Morris Broderson, an example of whose work is included in the Michener Foundation Collection.

I trust that this is the information you require. If any other artists whose names appear in the same collection who are represented by this Gallery--whose biographies you would also like to include, please let me know. We will be glad to cooperate with you.

Sincerely yours,

*Sent bios & cat also  
also { Rattner  
Broderson*

EGH/rs  
Enc.

The Downtown Gallery -2

November 29, 1967

I also noted that you might be able to let us have some of the works of the following artists:

Max Weber - Oil and Gouache  
William Zorach - Water Color  
Arthur Dove - Water Color  
Stuart Davis  
John Storrs  
Tseng-Yu Ho

We would need to receive a list from you with prices and discounts to the Child Guidance Center in time to arrange for pickup by an insured art mover on December 5.

Your works of art will contribute in an important way to the quality of our show, and we are very hopeful that we will sell a number of them for the benefit of this very worthy charity.

Sincerely,

*David B. Pall*

David B. Pall, Co-Chairman  
North Shore Child Guidance Assn., Inc.  
Arts Festival 1967

DBP:fw

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

and not characteristic of his later work. Three at least were done while he was on a trip to Northern Italy. "They are slight, but charming." She is going to send me photographs.

This is all for today. So-I thank you for your cooperation and send you my love.

Yours

*Ma*

*address:*

*305 Ortega Ridge Rd  
Santa Barbara  
Calif 93103*

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

- 5) As to my coming to New York, I would be very happy for you to find a reason, such as putting me on jury duty -- artwise; however, New York has to be dressed in glorious spring weather, and I will not take a subway, bus, or wait for a taxi. So you see, I am demanding not because I consider myself a VIP, but because of my three lost vertebrae.

Much love as ever

Yours



PS: Please address your letters to  
305 Ortega Ridge Road  
Santa Barbara, California 93103

rior to publishing information regarding sales transactions, assemblers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



Department of Memphis Park Commission

# BROOKS MEMORIAL ART GALLERY

Robert J. McKnight, Director

Overton Park  
Memphis, 12  
Tennessee  
274-5708

Nov. 3rd.

Dear Mr. Broderson:

In the spring of 1968 we have coming to our Gallery a selection of paintings from the James A. Michener Foundation Collection, and we understand that some of your work will be included in this. The purpose of my letter to you is to solicit your help in gathering 'background information' on the various artists.

We should be so happy to receive pertinent information you might have on hand concerning yourself and your particular painting which is included in this exhibition.

Your kind cooperation would be much appreciated.

Sincerely yours,

Ann Hlinak

Ann Hlinak (Mrs. E. L.)  
Research Chairman

(Docent Group)

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL  
CHAIRMAN OF THE BOARD

R. W. MCFALL  
PRESIDENT

**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LT = International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NE231 (19)(11)BC362

B AMYQ20 AMZ2 AMZ2 NL PD AM NEWYORK NY 16

DOWNTOWN GALLERY

465 PARK AVE NYK

1967 NOV 16 PM 5 27

HOPE YOU ARE WILLING TO LEND A FAVORITE PAINTING BY LIVING  
CONTEMPORARY ARTIST OWNED OR SOLD BY YOU TO EXHIBITION OF 100  
DEALERS FAVORITES CALLED DEALERS CHOICE TO OPEN DECEMBER 11  
RUNNING ONE MONTH OR LONGER BY MUTUAL AGREEMENT STOP SHIPPING  
AND INSURANCE PAID BY MUSEUM STOP PLEASE CONTACT MRS LOMBARDI  
AT 581-2311 TO CONFIRM STOP WE WELCOME YOUR COOPERATION  
HUNTINGTON HARTFORD

SF1201(R2-65)

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. DORFMAN & COMPANY

*Certified Public Accountants*

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ROBERT L. DORFMAN, C. P. A.  
HERWIN S. GREENE, C. P. A.

97 NORTH MAIN STREET  
GLOVERSVILLE, N. Y.  
12078

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10021

Re: Edith Gregor Halpert Foundation, Inc.

Dear Mrs. Halpert:

I will be in New York Friday, November 17, and would like to pick up the records of the Foundation. Would you, therefore, please have available the minute book, checkbook and any other financial records.

With regards, I am

Sincerely,



RLD:NAF

*coll:  
when are  
you coming?*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 21, 1967

Mr. Ernest Chambers  
1509 N. Beverly Drive  
Beverly Hills, California 90210

Dear Mr. Chambers:

At Mrs. Halpert's request I am listing below the provenance on the Ben Shahn drawing recently purchased by you.

SHAKESPEARE 1954 drawing by BEN SHAHN

EXHIBITED:

Shahn Retrospective Exhibition at the Leicester  
Galleries, London 6/64  
Shahn One-Man Exhibition at the St. Paul Art Cen-  
ter, Minnesota 2/66  
Shahn One-Man Exhibition at St. Olaf College,  
Northfield, Minn. 6/66

REPRODUCED:

Catalog Shahn Exhibition, Leicester Galleries,  
London 6/64  
Studio International, England 6/64  
London Times 6/18/64  
The Listener, England 6/10/64

Also enclosing biographical notes.

Sincerely yours,

(Mrs.) Nathaly C. Baum

Mrs. Lee A. Ault 435 East 52nd Street New York, N. Y. 10022

November 22, 1967

Dear Edith:

For several years Isabel and I have been interested in the Skowhegan School of Painting and Sculpture and I have recently become a trustee.

In order to bring the school more closely to the attention of a wider circle of people interested in the fine arts, we are inviting a group to see a short movie about Skowhegan. This will be shown on December 11th at The River Club, 447 East 52nd Street at 6:00 P.M.

Because of your knowledge of and interest in Skowhegan, we hope you will join us and help interest new friends in the school.

Following the film we would like you to come, right from the Club, to our apartment in River House for cocktails.

I do hope you can be with us.

Sincerely,

Lee

R.S.V.P.  
331 East 68th Street  
UN-1-9270

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mr. D. Bonta

-2-

November 20, 1957

works of art. Since the list of titles would have no significance otherwise we will have to depend on your personal visit to New York to show you what we have on hand. Incidentally, a large exhibition of Ben Shahn graphics will open shortly at the Philadelphia Museum and if the catalogue is illustrated, as I hope it will be, I will try to get a copy for you.

I look forward to your next visit.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 8, 1967

Mr. William H. Rodgers  
Managing Director  
Rodgers Holland Everingham Pty.Ltd.  
Box 346, P.O.  
North Sydney 2060, N.S.W., Australia

Dear Mr. Rodgers:

As much as I would like to be of service to you, we have never published illustrated catalogues of graphics and unfortunately we have very few photos. in our records.

However, I am listing below a list of artists on our roster who are still working in the print media. The deceased artists, including Stuart Davis, Hartley, Kuniyoshi, Marin, Sheeler, Weber and Zorach are practically completely sold out in the graphics field, and actually there are only three artists in the gallery who are still producing etchings, lithos and silk-screens - Abraham Rattner, Ben Shahn and Edward Steasack.

If you have a representative who comes to New York occasionally I will be very glad to show him a cross-section of work by each of the artists which he may find of sufficient interest to select for you. On the other hand, perhaps you plan to be in this area in the near future. If so, I will assemble a sizeable collection for your consideration. Please let me know.

Sincerely yours,

EGH/lf

# PAUL PLANERT DESIGN

4615 FIFTH AVENUE • PITTSBURGH, PENNSYLVANIA 15213 • PHONE 683-3555

M E S S A G E

R E P L Y

TO Downtown Gallery

465 Park Avenue

New York, N.Y. 10022

DATE November 15, 1967

DATE

Gentlemen:

Please send on memo:

the following Ben Shahn Prints:

"Gandhi" silk screen

"Wheatfield" Silk screen, hand colored

"Poet" Silk screen

We have two clients very much interested in  
the above prints. Thank you, Paul A. Planert, Jr.

BY

SIGNED

INSTRUCTIONS TO SENDER:

INSTRUCTIONS TO RECEIVER:

1. KEEP YELLOW COPY. 2. SEND WHITE AND PINK COPIES WITH CARBON INTACT.

1. WHITE REPLY. 2. DETACH STUB, KEEP PINK COPY, RETURN WHITE COPY TO SENDER.

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REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET  
NEW YORK, N.Y. 10005

VICTOR H. MC GUTCHEON  
1911-1949

ALFRED ELY  
1954-1959

WALTER S. LOGAN  
COUNSEL

OLIVER C. REYNOLDS  
GEORGE H. RICHARDS  
FREDERIC W. GIRDNER  
WILLIAM B. LAVENTURE  
THOMAS NICHOL, JR.  
CHARLES L. FLEMING  
RICHARD L. MORGAN  
RICHARD R. HADLEY  
SAMUEL R. DAVIS  
JOSEPH R. BRAMBIL  
LOUIS A. TRAPP, JR.  
RICHARD G. BRODRICK

November 1, 1967

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Re: Estate of Charles Sheeler

Dear Edith:

Barbara and I returned from our vacation last weekend and I find in my mail your letter to me of October 5th which for some reason did not arrive here until October 24th.

In your letter you state that you are enclosing a separate list containing the information I requested regarding the additional paintings of Charles Sheeler and of other artists which you received from Musya. Unfortunately, the separate list was not enclosed in your letter. I will greatly appreciate it if you will send me this list at your early convenience.

I tried to phone you Monday about this but was not able to reach you.

I am delighted that you now have excellent replacements in your staff and I hope your serious problems are all behind you.

Musya seems to be making some progress but it is disappointingly slow. With best regards.

Sincerely,

WBL:hs



P.S. I also acknowledge with thanks your check dated October 17th to Musya's order for \$4,049.17 totalling the net proceeds of sale of two paintings and one etching.

C O P Y

(Downtown Gallery  
Brooklyn Bridge Watercolor  
acquired from Salpeter April 1966)

PERMISSION IS HEREBY GRANTED TO IRMA B. JAFFE TO  
REPRODUCE PAINTINGS AND/OR DRAWINGS IN VARIOUS MEDIA  
BY JOSEPH STELLA IN MY COLLECTION, IN HER BOOK,  
\*JOSEPH STELLA (TENTATIVE TITLE), TO BE PUBLISHED BY  
HARVARD UNIVERSITY PRESS, 79 GARDEN STREET, CAMBRIDGE,  
MASSACHUSETTS, AND IN SUBSEQUENT DOMESTIC AND FOREIGN  
EDITIONS THEREOF.

PERMISSION IS ALSO GRANTED HER TO PUBLISH MATERIAL,  
WRITTEN AND/OR ORAL, PERTAINING TO JOSEPH STELLA,  
THAT I HAVE MADE AVAILABLE TO HER. IT IS UNDERSTOOD  
THAT ~~XXXXXXXXXXXXXXXXXXXX~~ HER USE OF THE MATERIAL  
MUST REFLECT ACCURATELY AND TRUTHFULLY THE CONTENT  
AND SUBSTANCE OF SAID MATERIAL.

(signed)  EGH

Date Nov. 1/67

\*restricted to the book referred to above -  
exclusively.  
Also please be sure to credit The Downtown Gallery  
for photo  
(Courtesy of the Downtown Gallery)

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

# WORKS INCLUDED IN GROUP SHOWINGS AND PUBLICATIONS

1906 - 1907*	Indépendants, Paris	Full name?
1907 - 1908	Salon d'Automne, Paris	
1910	"291" Photo-Secession Gallery, New York	
1911	Union League Club	
1913	Grafton Group, London	
1916 - 1921	Occasional group shows	
1924	Traveling exhibition to various cities in France, England and Germany	
Since 1928	at most national exhibitions of contemporary American Art Annual exhibitions at Whitney Museum of American Art Annual exhibitions at Pennsylvania Academy of Fine Arts	
1950	Abstract Art in America, Museum of Modern Art Exhibition of Painting in the United States, 1721 - 1950, Pomona, California Publication: <u>American Woodcuts 1670 - 1950</u> , Brooklyn Museum of Art	
1950-1951- 1952	Carnegie Institute International	
1951	First Biennial Museu de Arte Sao Paulo, Brazil	
1952	Exhibition of Milton and Edith Lowenthal Collection, Whitney Museum of American Art Contemporary American Painting and Sculpture, Neuberger Collection, Walker Art Center Abstract Art in America, Brooklyn Museum of Art Spaeth Collection of Modern Art, Columbus Ohio, Museum of Art	

November 22, 1967

Mr. David Solinger  
250 Park Avenue  
New York, New York 10017

Dear David:

I have had a change in help and papers got mislaid. The help situation is getting worse and worse, and especially so in New York according to all reports.

This is an explanation of our slip-up in connection with the Guglielmi painting you so generously agreed to lend for the current exhibition.

By the time your letter was turned over to me not only was the catalogue completed, but the show had been hung - and it was much too late to take advantage of the situation. I am sending a note of apology to Martin Young as well.

No doubt you know that Mrs. Milton Kramer has their entire collection on loan to Cornell - and with your addition of a Guglielmi, the cross-section of American art is really developing into a major group.

I do hope you will have an opportunity to see the current show which will continue throughout December 2nd. It will be good to see you.

Best regards.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

**ART INFORMATION CENTER, INC.**

~~22 West 36 Street~~ • New York, N. Y. 10019 • ~~ci 7-2330~~

**DIRECTORS:**

Betty Chamberlain  
Stanley William Hayter  
Just Lunning  
Joseph B. Martinson  
Ben Shahn

NOTE NEW ADDRESS  
987 THIRD AVE. N. Y. 22  
PL 3-2350

Nov. 1, 1967

Dear Edith,

Last evening I went to the opening of Roy Moyer's personal exhibition of paintings at the Midtown Gallery. He buttonholed me and said: "The American Federation of Arts is going to set up an Art Information Center. We hate to have to squeeze out someone else, but we have to establish it. There should be such a center which everyone can refer to." I said there was, and had been for more than 8 years, available to all. He said nevertheless the AFA had Who's Who and, poor as that is (he admitted), they had to have an Art Information Center too.

Moyer asked me if I saw all artists, and I said yes, that the few who turned out to be calendar artists I simply referred to frame shoppes, and they matched off well and both were happy. He made a face and said that certainly the AFA would not want to see such artists.

(I wonder how you tell over the phone when artists call for an appointment? And on whose decision and what basis will the line be drawn as to whom to see, or not?)

Just thought you would like to know.

Best,

*Betty*

A non-profit organization founded in 1959 to supply free  
information in the field of contemporary fine arts.  
tax deductible  
under U.S. Treasury

Prior to publishing information on reprinting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1967

Miss Cindy Nemser  
41 Montgomery Place  
Brooklyn, New York 11215

Dear Miss Nemser:

Thank you for sending me a copy of your forthcoming review. It was most thoughtful of you to send this to me.

Sincerely yours,

EGH/lf

November 14, 1967

Mrs. A. Horsfall  
The Winnipeg Art Gallery  
Civic Auditorium  
Winnipeg 1, Manitoba

Dear Mrs. Horsfall:

I am sorry that you were obliged to write to us about the receipt of the painting and sculpture lent to you sometime ago. I was under the impression that my assistant, Frances (who is no longer with the Gallery), sent you these routine receipts. I have looked through the files to ascertain whether this was so. Since I have no record, I am enclosing a duplicate receipt and trust this will straighten out the matter.

Sincerely yours,

RGH/rs  
Enc.



THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721  
UNIVERSITY ART GALLERY

November 1, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of October 18th. The exhibition of the Gallagher Collection which you mention is just a part of the whole and not new acquisitions. Just in case you do not have one of our Gallagher catalogues, I am sending you one under separate cover with our compliments. The collection now numbers 167 pieces and we hope to put out a new catalogue before long.

Our correct address is not College of Fine Arts, but The University of Arizona Art Gallery, Olive Road and Speedway, Tucson, Arizona 85721.

Sincerely,

*Margaret McCurdy*  
Mrs. W. C. McCurdy  
Secretary to the Director

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SOLINGER & GORDON  
250 PARK AVENUE  
NEW YORK 10017

DAVID M. SOLINGER  
EUGENE H. GORDON  
KENNETH S. OLTARSH  
JOHN C. GROSS

MURRAY HILL 7-1140  
CABLE: SOLGORLAW8

November 30, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

As I indicated in our telephone conversation several weeks ago, I wish to resign as an officer and director of your Foundation. My formal resignation is enclosed and a duplicate original thereof is being filed concurrently in the Foundation's minute book. I would appreciate it if you would cause the Foundation to elect a new secretary, to whom I am prepared to deliver the corporate minute book, seal and records.

Be assured that my affection for you and dedication to your welfare and interests remain unabated and that I always stand ready to be of assistance to you in any way I possibly can. I look forward to seeing you soon.

With all good wishes,

Sincerely,



Enclosure

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

#### Members as of October 1, 1966

A.C.A. Gallery  
 Associated American Artists, Inc.  
 Babcock Galleries  
 Bailey Gallery  
 Bargenicht Gallery  
 Leo Castelli Gallery  
 Galerie Chalete  
 Cordier & Ekstrom, Inc.  
 Peter Deitsch Gallery  
 Tibor de Nagy Gallery  
 Downtown Gallery  
 Andre Emmerich Gallery, Inc.  
 Fairweather-Hauffa Gallery, Chicago  
 FAK Galleries, Inc.  
 Richard Eigen Gallery, Inc., New York and Chicago  
 Ferris Gallery, Los Angeles  
 Findley Galleries  
 Foran Gallery  
 Rose Fried Gallery  
 Lucien Goldschmidt  
 James Goodman Gallery, Buffalo  
 Grand Central Moderns  
 Stephen Hahn Gallery  
 Dalzell Hatfield Galleries, Los Angeles  
 B.C. Holland Gallery, Chicago  
 Leonard Hutton Galleries  
 Martha Jackson Gallery  
 Sidney Janis Gallery  
 Kennedy Galleries, Inc.  
 Samuel M. Kohns Gallery, Inc.  
 Kraushaar Galleries  
 Landau-Alan Gallery  
 Felix Landau Gallery, Los Angeles  
 Lefebvre Gallery  
 R.M. Light & Co., Inc., Boston  
 Lock Galleries  
 Albert Loeb and Krugier Gallery  
 Main Street Galleries, Chicago  
 Makler Gallery, Philadelphia  
 Pierre Matisse Gallery  
 Midtown Galleries  
 Mitchell Galleries  
 Boris Mirski Gallery, Boston  
 Frederick Mont, Inc.  
 Donald Morris Gallery, Detroit  
 Newhouse Galleries, Inc.  
 Betty Parsons Gallery  
 Peckol Gallery  
 Perls Galleries  
 Frank Perls, Beverly Hills  
 Pollock Gallery  
 Frank Rehn Gallery  
 Paul Rosenberg & Co.  
 Rosenberg & Stiebel, Inc.  
 Seidenberg Gallery  
 Sam Salz  
 Bertha Schaefer  
 Seiferhold and Co., Inc.  
 Charles E. Starkin, Inc., Galleries  
 Stable Gallery  
 Staempfli Gallery, Inc.  
 David Stuart Galleries, Los Angeles  
 E.V. Thaw & Co., Inc.  
 Valley House Gallery, Dallas  
 Maynard Walker Gallery  
 Weyhe Gallery  
 Willard Gallery, Inc.  
 Howard Wise Gallery  
 Zabriskie Gallery, Inc.

All members located in New York City  
 except where otherwise indicated

ART  
DEALERS  
ASSOCIATION  
OF  
AMERICA,  
INC.

November 20, 1967

175 MADISON AVENUE  
NEW YORK, N.Y. 10022

Ralph F. Colin  
Administrative Vice President and Counsel  
Room 801, 8750 (Area Code 212)  
N.Y. Address: Ardenclay, New York

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Charles K. Luck  
Betty Parsons

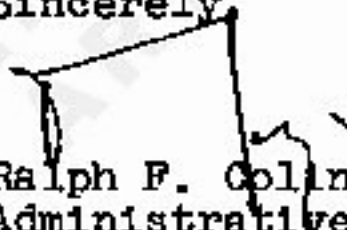
Ex Officio (Ex-Presidents):  
Alexandre P. Rosenberg  
Pierce Fattise

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I find that I failed to return to you your copy of the minutes of the Senate Committee hearing with respect to the Joseph H. Hirshhorn Museum and Sculpture Garden. Accordingly, I am now returning it to you herewith. Thank you for letting me see it.

Sincerely,

  
Ralph F. Colin  
Administrative Vice President

RFC/sr  
Encl.

BY HAND

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

November 27, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for the kind words in your letter of the 22nd. I am delighted that you like the catalogue. We are selling it here for \$5.00 (the edition is 3,000) and our Museum Shop is allowing a discount if you know of any dealers who would be interested in handling it.

Your price list is a great help. We have had a number of inquiries which we have directed to you.

I would like to purchase for our collection the Passion of Sacco and Vanzetti which you list for \$250. Could you send it to me with a bill?

I hope you can get down before December 31 to see the exhibition. It is quite handsome and has drawn a lot of attention. Sunday we had over 6,000 visitors which is a goodly number for us.

Again, many thanks for your most generous help with the show.

Cordially,

*Kneeland McNulty*

Kneeland McNulty  
Curator of Prints and Drawings

KMN/bm

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Donee's Name: MUSEUM OF FINE ARTS  
Address: HUNTINGTON AVENUE  
City: Boston State: MASS.  
Date of gift or proposed date of gift: DECEMBER 1967  
Name of work: SAILBOATS & ROOTS  
Artist: CHARLES DEMUTH  
From whom purchased: MONTROSS GALLERY  
City: NEW YORK State: N.Y.  
When purchased: AROUND 40 YEARS AGO.  
\*Purchase price: FORGOTTEN PROBABLY ABOUT \$250  
Medium (underline or fill in one):  
PAINTING - Oil, watercolor, pastel, gouache, other WATER COLOUR  
DRAWING - Pencil, crayon, ink, other \_\_\_\_\_  
SCULPTURE - Bronze, stone, wood, other \_\_\_\_\_  
GRAPHIC - Lithograph (Blk/White, color), etching, other \_\_\_\_\_  
Support (underline one): Canvas, paper, wood panel, other PAPER  
Dimensions: Height 14 inches; Width 10 inches  
Location and description of signature, date and inscription:  
Quote how signature and/or date read: "NO SIGNATURE"  
Face (underline two): Upper, lower, right, left, center, other \_\_\_\_\_  
Reverse (Describe): \_\_\_\_\_  
Quote, describe and state location of any other inscription: \_\_\_\_\_  
For sculpture: Cast No. \_\_\_\_\_; Edition size \_\_\_\_\_  
Condition of work: EXCELLENT  
\*\*Former owners (dealers and collectors): CHARLES B. HOYT BOUGHT AND  
GAVE IT TO ME ABOUT 40 YEARS AGO  
\*\*Exhibitions: I DON'T IMAGINE ANY EXCEPT ON LOAN TO BOSTON M.F.A.  
AND I THINK TO Fogg MUSEUM.  
\*\*References in publications (books, magazine articles, exhibition catalogues, etc.):  
HAVE NO IDEA

\* This information is required by the Internal Revenue Service regulations if the purchase was made within five years of the date of the gift. Where the purchase price is supplied, it will not be disclosed to the appraisal panel.  
\*\* If space is insufficient, please supply the information on additional page.

\$5000  
11/27/67

F O R D H A M U N I V E R S I T Y Bronx, N. Y. 10458

Department of Fine Arts

November 6, 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

Thank you for your courtesy in permitting me to include Joseph Stella's watercolor "Brooklyn Bridge" among the illustrations in my forthcoming book on the artist.

I note on the form which you signed, your notation <sup>to</sup> ~~that~~ credit the photograph to The Downtown Gallery. Actually, I took the photograph of this work while it was hanging at the Whitney during the Stella retrospective. However, if you prefer that I use your photograph, I will gladly do so, and of course, credit the photo to The Downtown Gallery. In that case, will you please have the photograph sent to me as soon as possible?

Again, many thanks, and best wishes,

Sincerely,

Irma B. Jaffe  
Irma B. Jaffe  
Chairman

P.S.

I have asked that an invitation be sent to you to attend the "Dialogue" at Fordham between Sir John Rothenstein and Mr. Thomas Stoving. I hope you received it, and will come. You are also invited to the private reception after the talks - if you did not receive the special card - just ask for me and there won't be any problem - Best - Irma Jaffe

November 15<sup>th</sup>  
8:15  
Rose Hill Campus  
Bronx, New York  
R.S.V.P.  
933-2233  
Ext. 647

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both art and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Edith: To-day the sun is out, with a few sweaters and head covered I am comfortable sitting out of doors while chatting with you. No this has not been the weather right along. We have had rain - for a full day and night continuous down pour for almost two weeks. Even though the rainy season has set in one is freshly amazed at the continuous down pour, the cold wet penetrating chill in the air. These Arab houses are not built for comfortable winter living. I have electric heaters on but it still retains a damp feel. My upper respiratory tract has started to clog up - I am uncomfortable - but hot water compresses help - I will manage. Many do. I had planned to go to Eilat for the winter - (Eilat is the most southern point on the Red Sea) but I am in the middle of a very challenging phase - I can't leave it - it would bother me - be on my mind - so I must stay here and see it through -.

I ramble on about the weather - and dodge what is closest to me - I find it difficult to say in words, how painful it must have been for you to go through the time

As we did explain:  
at the present time,  
funds are not available  
for a "cash purchase", but  
we would like to  
agree to any reasonable  
terms that you would  
set forth in a  
business contract... over  
a period of several months.

Many thanks for  
your special courtesy  
and kindness.

Red L. Katz

November 1, 1967

Mr. Sam Richman  
David Hamberger, Inc.  
136 W. 31st. Street  
New York, N. Y.

Dear Mr. Richman:

I have talked with other members of the Fair staff about the poster that you and I discussed in New York last week. It is our conclusion that, since the Fair already has two official posters, we will not commission a separate poster for the theme exhibit.

Thank you for your time and kindness, and let me assure that if the question of 3-dimensional posters should arise again, we will be in touch with you.

Cordially,

Lonny Taylor  
Theme Development Department

L.W.T.:yb

cc:

Mr. Joseph Trummer  
David Hamberger, Inc.  
136 W. 31st. Street  
New York, N.Y.

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

International  
Exposition  
HemisFair'68

421 S. Alamo, P. O. Box 1968  
San Antonio, Texas 78206  
Telephone 512 CA 3-2011  
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y be published 60 years after the date of sale.



3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2385, 76101, FE 8-1933

November 21, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Attached is a contents list for crate 1, which was shipped today by American Airlines. As each crate is forwarded to Santini, I shall send copies of the shipping lists to you. Santini will also receive copies of the same lists.

The photographs of the collection are being returned to you under separate cover. Two photographs were used, and the check will be forwarded by our bursar.

We hated to take the show down, but are very pleased with our new acquisitions.

Sincerely,



(Miss) Jo Ann Cullum  
Registrar

Enclosure

rior to publishing information regarding sales transactions, acquisitions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 29, 1967

Mr. Peter Pollack  
6 West 77th Street  
New York, New York 10024

Dear Pete:

The attorney for the Sheeler estate has asked me about the photographs which you kept from the original consignment dated February 25, 1967, and asked me to have them returned to him. Will you be a good guy and attend to this shortly.

Best regards to you and the little woman.

Sincerely yours,

EGH/if

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

October 31, 1967

Mr. Ernest Chambers  
1509 North Beverly Drive  
Beverly Hills, California 90210

Dear Mr. Chambers:

We are shipping B. Shah's drawing titled SHAKESPEARE  
for which you paid \$1,250.00.

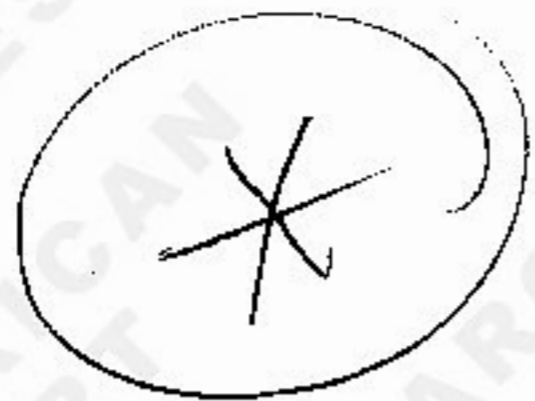
The insurance should of course be the figure  
mentioned.

Sincerely yours,

IF/

The Downtown Gallery

✓



AFA

November 3, 1967

Mr. Peter A. G. Brown  
Abbey Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mr. Brown:

I too enjoyed our first collective meeting and trust that we shall have more and longer ones in the future.

As I mentioned during our session, one of my clients whose wife was under analysis, asked whether I could find something for her to do at the gallery. I finally decided that the useful thing she could do would be for her to patch together on the looseleaf sheets in our Folk Art photograph books. Pointing out the cabinets in which they were all filed, both the sold and the unsold ones, she began the project that was to be a form of therapy. At the end of the first week, when I saw the eight or nine books she had patched, I realized that all the categories in the way of subject matter were mixed up. The sold and the unsold items were being filed into the same books and had become so mixed up. If I had had the time, I certainly would have gone into therapy.

I now hope to get someone who will do it professionally. I will then advise you that we are prepared for a survey of our collection - the specific works which are available in various media - including some of the most interesting examples in the genre division. After you make a selection from the photographs, we will arrange for immediate delivery of the objects from the warehouse.

In any event, I want you to know that I will be delighted to work with both of you. *D. M. Armstrong*

Sincerely yours,

Not to publishing information regarding sales transactions.  
Members are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 28, 1967

Mr. Homer D. Babbidge, Jr., President  
The University of Connecticut  
Storrs, Connecticut, 06268

Dear Mr. Babbidge:

I was delighted to receive your letter advising me that I have been "invited to become a recipient of the first International Silver Prize Medal". Needless to say, I accept the invitation and look forward to the official announcement.

I have known Mr. Sadik for a good many years and will certainly - as I promised - cooperate with him and the University by lending outstanding examples of work by the artists on our roster whom he chooses to invite. Incidentally, John Storrs whom we recently re-discovered and presented with two exhibitions, catalogues of which are enclosed, was a member of the family for whom your town was named - and I therefore suggested to Mr. Sadik that at some time it might be a very fitting idea to have an exhibition of his work at your University.

If I get sufficient notice about the specific date during the month of May I will set a day aside for a visit to Storrs and will be glad to give a talk at the opening of the exhibition Mr. Sadik is planning.

I will look forward to the pleasure of meeting you on that occasion.

Sincerely yours,

EGH/lf

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 28, 1967

*Phone - Taken  
737-6358*

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Edith:

I told you last week that I would write you a letter - so here  
is the letter!

I am looking forward to seeing you at 11:00 a.m., Tuesday, December  
12, 1967 with Robert and John Palmer Leeper.

See you then!

Love,

*Py*  
*P/c*



on list  
November 3, 1967

Mr. John Richard Craft  
Columbia Museum of Art  
Senate and Ball Streets  
Columbia, South Carolina 29201

Dear Jack:

I certainly hope ~~that~~ by this time you are not only running, but  
also hopping, on both legs.

I am so pleased that you plan to pay us a visit and will get  
started on polishing frames and sculpture bases.

I wish it were possible for you to be here on Monday, November 6,  
to join us at the preview party for the forthcoming show. This  
will take place from 5-7 P. M.

I ~~will~~ look forward to your visit.

Sincerely yours,

November 9, 1967

Mr. Mitchell Hutchinson  
140 So. Dearborn Street  
Chicago, Illinois 60603

Dear Mr. Hutchinson:

The packers have been very busy this week but finally they are working on your shipment which will be sent Air Express for safety.

As I advised you we pay the packing and the shipping expense is taken care of by the client. I believe I also mentioned that because much of our inventory is on consignment our insurance does not hold beyond the "portal". Therefore, we ask the client to add the total figure to his floater and trust that you have already done this.

I have been doing some further research on the book and hope to locate a copy of "Priapus" for you.

It was a great pleasure to meet you and I hope your visits will be frequent.

Sincerely yours,

EGH/lf

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November 15, 1967

University Art Museum  
University of New Mexico  
Albuquerque, New Mexico 87106

Gentlemen:

The two paintings - Ben Shahn's "Hand of Creation" and Morris Broderson's "Lines of Communion" - which you shipped on October 10, 1967 have been received by us on November 1, 1967.

Sincerely,

EGH/lf

Irene Fuseau  
Secretary to Mrs. Halpert

November 20, 1967

Mr. Ernest Chambers  
1509 N. Beverly Drive  
Beverly Hills, California 90210

Dear Mr. Chambers:

X I expect my archivist tomorrow who will send you  
the data you requested in connection with the  
Shahn you purchased.

It was nice meeting you and Mrs. Chambers and I  
hope to have the pleasure of seeing you again in  
the near future.

Sincerely yours,

EGH/11

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on both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

HARRY L. KOENIGSBERG  
435 EAST 57TH STREET  
NEW YORK 22, N. Y.

11-4-67

Dear Mrs Halpert -

Enclosed is my check for  
\$245-. Would you please  
send me a "paid in full" bill  
on the Storrs relief and drawing.  
Thank you and regards -

Harry Koenigsberg

November 29, 1967

Mrs. Joan Ankrum  
Ankrum Gallery  
657 N. La Cienega Boulevard  
Los Angeles, California 90069

Dear Mrs. Ankrum:

Do you still have any color postcards of "Lizzie  
Borden's Dream", if so would you be kind enough  
to send us some.

Thank you.

Sincerely yours,

IF/ms  
5

Irene Fuseau  
Secretary to Mrs. Halpert

*Rec'd*

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purchaser is living, it can be assumed that the information  
is accurate.

November 21, 1967

Miss Edith Halpert  
Director  
THE DOWNTOWN GALLERY  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

The Shahn prints have still not returned from Sweden. If it is causing you all sorts of problems, if you would like to invoice me for these two at the very best discount, I'll send you a check at once so the matter can be taken off your books.

I would have requested this sooner, but to my knowledge you did not want the prints sold, but wanted them returned.

Bestest to you.

Sincerely,

sc:dc

November 20, 1967

Voca Corporation  
274 Madison Avenue  
New York, New York 10016

Gentlemen:

I wonder whether it would be possible to have someone come in to demonstrate your "VOCA" as we are considering changing our present equipment.

Sincerely yours,

EGH/lf

November 29, 1967

Miss Helen Heninger, Director  
Art Gallery - Gump's  
250 Post Street  
San Francisco, California

Dear Helen:

In going through my consignment folder I find that you have in your possession a huge collection of Downtown Gallery paintings, drawings, sculptures and prints. The forms indicate that there is one dated June 1964 with several sales entered, but two items still outstanding: Shahn - SHIPYARD and FLEETOWNER (drawings). The other consignments are dated November 1966 and June 1967.

As we are being called upon all over the country for exhibitions I would like very much to obtain a report from you and have whatever you can spare returned to us shortly.

What's the big idea - don't you ever get to New York anymore. I miss you and keep hoping that I will see you soon. Meanwhile, my affectionate regards.

Sincerely yours,

EGH/lf

P.S. Incidentally, the Zorach sculptures which were marked "not for sale until further notice" are for sale and have been for some time since the estate was settled. I forgot to advise you accordingly.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

MITCHELL HUTCHINSON  
140 SOUTH DEARBORN STREET  
CHICAGO 3, ILLINOIS  
FRANKLIN 2-7628

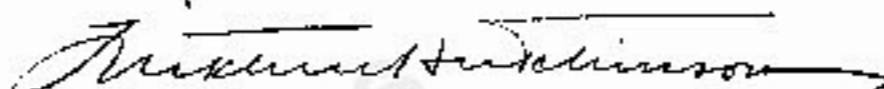
November 29, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of November 20th regarding "The Sorrows of Priapus". Unfortunately, I have been unable to locate a copy here and would appreciate it if you would continue to look for it in New York.

Very truly yours,



Mitchell Hutchinson

MH/b

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

You have contributed much of  
your life as a functionary of the  
New York art scene. What you  
have done, for both painters and  
art followers, is enough for one  
person in one life time.

It should not be said now  
that you must be bound to New  
York and the situations one person  
must live with.

Serve yourself and begin now  
to make your plans to relocate; in  
Hawaii, if this is your wish.

You can do some new work  
here - perhaps on a lesser scale than  
as in New York. But do what is  
best for yourself.

You have tangible assets in  
your collection; this is adequate  
to utilize as a base for a new  
venture in your life.

I am too small a man to help  
you much, but were you to come  
this way, I will be happy to try  
to serve you in my limited way.

I wish to purchase Persephone  
by Isami Doi. Could you please  
determine total consideration  
including packing and shipping.

7400  
10/30/67

MRS. WILLIAM MEYERS  
318 THIRTY-EIGHTH AVENUE S. W.  
CALGARY, ALBERTA, CANADA

October 30, 1967

Dear Miss Halpert:

I was quite relieved to hear from you, as I have been wondering just what had happened to The Shaka silk screen, "Credo", which I purchased recently while in New York.

\* Please make delivery at once. May I also request you label the package "Original Art work" so it will pass through Canadian customs unproblematically. Works of art are duty free items. Please also insure the package.

Thank you very much.

Sincerely,

Mrs Wm. Meyers

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*bio.*

November 27, 1967

Miss Ala Story  
305 Ortega Ridge Road  
Santa Barbara, California 93103

Dear Miss Story:

Mrs. Halpert's secretary mailed you a Weber biography ~~last~~  
last week. However, since, according to Joy Weber, you  
have not as yet received it, I am airmailing another  
copy to you.

Miss Weber is coming in tomorrow and we are going over  
the photographs and will send them on to you.

Sincerely yours,

(Mrs.) Nathaly C. Baum

enc.

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 17, 1967

Mrs. Jerome B. Levy  
19914 Whitcomb  
Detroit 35, Michigan

Dear Mrs. Levy:

Evidently my previous letter to you went astray.

I wrote at that time that if you are planning to donate the Marin painting to a public institution it is necessary to send the request to the AAA Dealers Association of America, Inc. at 575 Madison Avenue, New York City, which will in turn send you the official forms, etc. According to the Internal Revenue Service ruling, this procedure must be followed - no individual dealer may make the appraisal.

On the other hand, if you are planning to sell the painting let me know as we might be interested in re-purchasing it at a higher figure.

Sincerely yours,

EGH/lf

November 21, 1967

Mrs. S. Marjorie Peterson  
7 Scott Allen Lane  
Westport, Connecticut

Dear Mrs. Peterson:

Mrs. Halpert has decided not to purchase the Marin  
which you left at the gallery on November 16th.

We will hold it for you here so that you may have  
it available to show it to some other dealers who  
may wish to acquire it.

Very truly yours,

If/me

Irene Fuseau  
Secretary to Mrs. Halpert

*Reproduction*

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 60 years after the date of sale.

our  
of homes -- and home life as a family, as  
individuals. Tucked down in my inners  
I have a warm close feeling for them -  
for you with them - Good fine remembrance  
of our homes, with them weaving in and  
out, in color, in design in form, in mood.  
It would displease me, to think of parting  
them from one another. I should like to  
be able to think of them - all together  
in one spot. By living very simply - not  
selling them is possible. I could not afford  
this indulgence if I had put them  
in as Milton's part estate I have left it  
as it is - as my collection. Until the estate  
is completely closed, our accountant does not  
wish me to do any thing with it. I doubt  
whether I would have even had the exhibition  
had I realized there would be such a catalogue  
and fund. In my will the collection - as is -  
goes to Cornell. Rob is permitted to borrow  
during his life time - up to six objects -

Night and week ends for the court  
for almost one year. It spoiled our  
summer too - not one week end out of  
New York. It was worth the extra work  
because Will was awarded the  
National Family Court Judges "something"  
for his outstanding contribution.

We must catch up with you.

Love from Will and me.

Dorothy.

November 7, 1947.

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✓  
*Shahn*  
November 20, 1967

Mrs. Sidney Meyers  
3460 Davis Lane  
Cincinnati, Ohio 45237

Dear Mrs. Meyers:

Please forgive the long delay in my reply, but we have been waiting for some additional prints from Shahn as we have practically nothing available when your letter arrived.

We now have several additional prints. Incidentally, they are all silk-screens executed entirely by the artist - an unusual procedure as most of the other artists have these printed by outside professionals.

As a matter of fact, we now have several examples that have no lettering, but unfortunately we have no photographs of these. I am listing the titles below.

ALGERIAN MEMORY, 1959	\$95.00
PHOENIX, 1952	\$150.00
MASK, 1959	\$175.00
PROFILE (in color), 1953	\$150.00

I hope you are planning to be in New York in the near future and will have an opportunity of seeing the selection we now have available.

Sincerely yours,

EGH/11



THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery  
465 Park Ave.  
New York  
New York

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 14, 1967

Mr. Sylvan Cole  
A A A Gallery  
605 Fifth Avenue  
New York, New York

Dear Sylvan:

I hate to be a bore--but I am responsible to my artists who consign their work to me.

As I wrote you in August of 1967, we are wondering what has happened to the two Shahn prints which were consigned to you originally in November 1966 for exhibitions both here and abroad.

As it is exactly a year since you obtained these from us, I am writing again in the event that they have been sold. Incidentally, the prices of these have gone up considerably during the past few months because the additions have been reduced to a minimum figure by this time.

Please let me hear from you promptly as I hate to bore you and myself. I will be grateful for a prompt reply.

Sincerely yours,

EGH/rs

November 28, 1967

Mr. Arthur R. Freeman  
10 East 40th Street  
New York, New York 10016

Dear Mr. Freeman:

Although on several previous occasions you surprised me by some statements you have made, your letter of November 3rd certainly is the most extraordinary experience I have ever had.

Checking the items one-by-one our books show no premium due for the period you mentioned. As you know my agent has turned over all the insurance to another firm - and this has been handled for us over quite a period - when he advised you that he was undertaking our account.

Although it seems strange that the Morris has not been credited when you actually returned the picture, I am now enclosing a credit invoice for \$208.00.

Last week we returned the Edison Voicewriter together with the records. I am sure that you recall the instance when you presented me with the machine, etc. I certainly had no intention of purchasing this as I had a much later model in my possession, which I had continued using until last week. It too, no longer functioned properly. The discs that you left with me were too ancient to be used which I discovered when I tried one shortly after you made the gift to me. Our porter delivered the machine and the discs and we have receipt for this in our possession.

Consequently, the only credit we can give you against the balance due for the Max Weber painting which you purchased way back on April 2, 1965 is the \$208.00 for the Morris painting. Incidentally, I have no recollection of the frame allowance as we paid for the cleaning of the painting and to date have never made

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F  
November 3, 1967

Miss Emily Genauer  
243 East 49 Street  
New York, New York

Dear Emily:

I was delighted to receive your letter and to learn that you are back where you belong. From where I am sitting, I feel that you are more needed today than ever. We need at least one authority in this field of reviewing who is not only knowledgeable but still considers art art - without trimming of sensationalism, attendance records, and performances in various fields, and erotica thrown in as a bonus.

How about you and Fred joining me for dinner some evening at your convenience. Also I do hope you both will be at our preview party on Monday, November 6.

With fond regards,

Mr. M. Wilder

-2-

November 28, 1967

Insofar the two other items you mention are concerned - the Nadelman sculpture and the Stella charcoal - you may accept this as an agreement on my part to give you first refusal on either work of art when I am ready to dispose of them. It just occurred to me, that we recently acquired another Stella - much less important from every point of view than PITTSBURGH NIGHT, I might be willing to give up the latter before the end of this season during which we are committed to the most incredible number of exhibitions and need every work of art in our possession - but I might be able to substitute the new drawing by Stella in several instances and will let you know shortly.

I do want to let you know how pleased I have been with our over-all transaction, both in the presentation, and the clippings which appeared in so many publications, as well as the new acquisitions you have already made. It has been a most delightful experience working with you, Mrs. Johnson and your over-all staff.

My very best regards.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Called Mr. Sinto 11/21 that gallery will  
be closed thru 11/27. They will call us  
after every thing is unpacked & they  
won't be ready before then any more &  
may be later

November 20, 1967

n

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mr. Robert Sinko  
Santini Brothers  
Fine Arts Division  
449 West 49th Street  
New York, New York 10019

Dear Bob:

I now find that the first shipment of paintings referred to in my  
letter of November 17 will leave Fort Worth tomorrow, November  
21, and not November 28 as previously given.

I believe that some of the paintings will be returned directly to  
the Downtown Gallery while others may remain in storage. For  
this reason, you should check with Mrs. Halpert at the Downtown  
Gallery to ascertain which works she wants delivered and which  
put into storage.

With best wishes.

Sincerely,

  
Richard A. Modigan  
Director

RAM:ghk

cc: E. B. Brown  
✓ Edith Halpert  
Jo Ann Cullum

## Museum Section:

THE GUILD HALL • EAST HAMPTON, N. Y.

November 13, 1967

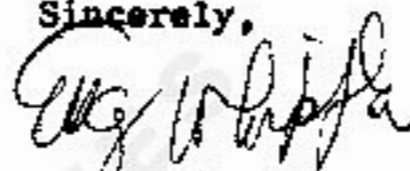
Miss Edith Halpert  
THE DOWNTOWN GALLERY  
465 Park Avenue  
New York, N.Y.

Dear Miss Halpert:

A few weeks ago I was talking with Gregg Dougherty regarding the appraisal on a Stuart Davis painting which had been presented to Guild Hall. I had sent him, at the request of Mrs. Otto L. Spaeth, our Acquisitions Chairman, a photograph and some documentation on the painting. He thought you might be able to give us an idea of the value and said he would send the photograph and information on to you.

We would deeply appreciate your giving us your opinion.

Sincerely,



Enes Whipple  
Director

No record of the name or title

A

note to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Honolulu Academy of Arts

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814, TELEPHONE 583-683

27 November 1967

Dear Edith -

This is not really a voice from the grave! I may seem uncommunicative, but my heart keeps ticking away, and I find myself wishing more and more often that it might be possible to come to New York to see old friends there. Instead, whenever I travel, it's in the direction of Japan, which I can't seem to get enough of. So how the devil are you? I'm sure you'll never answer that one, but at least the question is a token of the fact that you are in my mind quite a lot these days.

We've been doing quite a lot about Bronze Age China in recent months, and I am often reminded of that Changsha figure you bought from Matti Komor years ago. Have you still got it? Promise me one thing for old times' sake: if you ever decide that it's time you dispossessed yourself of it, let us know, please.

Fortunately, Betty is a great correspondent, and she writes quite often, so I don't feel quite so provincial as I would without her help. But New York seems so far away! For that matter, so much has changed. Marjorie and I are still our young and beautiful selves, of course, but our kids are growing up. Peter is in Colorado sacking up culture and skiing at a place called Colorado Rocky Mountain School, and Lani is going out on dates with strange boys. I rarely look in the mirror any more because I don't recognize the old jerk who perversely insists on staring back at me.

Come to my opening at Asia House next April. I'm doing a Korean show for them, and I suppose I'll be there, complete with dinner clothes and moth balls. The show ought to set them back a century - certainly it will teach them not to fool around with amateurs any more.

Best greetings from us all here. Where are you going for Christmas?

As ever,

Bob  
*[Signature]*

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

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we do not are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

I'd like to give it away.  
I talked to you regarding  
this last year, and you  
suggested I might add  
it to your collection of  
American paintings of the  
given to the Corcoran  
Gallery here in Washington.

I do not know if  
you still feel this is a  
good idea, or if you would  
suggest some other moti-  
tion.

In either case, would  
you be so kind as to  
give me your advice, and  
also find a value on it  
as of 1967 if there is any  
change.

Thank you for your  
trouble,  
Yours truly,  
Martha C. Millett  
(MRS. STEPHEN C. MILLETT, JR.)

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*Client*

November 25, 1966

Dr. J. Dewey Bisgard  
402 George Boulevard  
Omaha, Nebraska

Dear Dr. Bisgard:

I trust that the check has finally reached you -  
and deeply regret that there was a mix-up and an  
uncalled for delay. With the current help in New  
York, life has become more and more difficult and  
I find it necessary to send apologetic letters  
frequently these days - a most painful experience  
for us. Do forgive me.

Incidentally, I hope you will let me know when and  
if you are prepared to dispose of the Kuniyoshi.

It was so good to see you again and I trust that  
your visits to New York will be more frequent in  
the future.

My best regards to you and Mrs. Bisgard.

Sincerely yours,

BOH/tm

## MEMORANDUM

HAWAII STATE HOSPITAL  
DEPARTMENT OF HEALTH

Date: Nov. 21, 1967

To: \_\_\_\_\_

Subject: \_\_\_\_\_

rise in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I am truly embarrassed. I received your letter and feel that I misunderstood your price with regard to Franki Doi's Persephone. I spoke to my wife and she says that she also thought that Persephone was quoted at \$200.00, on our visit to your gallery. As we believed, Pasture was 1,200.00, three others were from 400. to 450.00 and the smallest work, which I think was Persephone, was 200.00. This is a narrow, diagonal work.

On this basis, we thought the painting would cost about 250-275.00 with shipping and crating charges. We could afford such a cost, but cannot, I am embarrassed to have to say, afford a price of 400.00 at this time.

I am truly disturbed to trouble you, but could you release us from this purchase? I sincerely wish that I had not taken your time on an erroneous assumption of ours.

I hope this letter finds you in good spirits.  
With good wishes, I am;

Tokimoto.

T. OKIMOTO

2639 PAMOA RD.  
HONOLULU HAWAII

From: \_\_\_\_\_

*write  
inquire whether  
read*

November 3, 1967

Mr. Mitchell Wilder  
Amon Carter Museum  
Fort Worth, Texas

Dear Mitch:

Yes, you are an honest man and you have been removed from the  
"accounts payable" department. I hope you and Sally are en-  
joying the print.

Forgive me for being so tardy in sending you the print. To make  
up for this embarrassing situation, I am sending two.

If you have been reading the New York business publications, you  
are no doubt aware of the many problems in obtaining efficient help.  
I have had one hell of a time in the gallery as a result of not  
having regular and dependable help.

Incidentally, I have received a whole batch of clippings from  
your office, including several I had not seen before. I am  
most grateful. As I mentioned before, I was delighted with  
the installation which I think contributed a great deal to the  
enthusiasm. We are being kept very busy these days with con-  
signment forms to institutions in all parts of the country and  
before long I expect to shop for works of art elsewhere. We  
now have many additional requests and I am eager to know what has  
been acquired by the museum and see what, if anything, has been  
sold to discriminating visitors. You see what the clippings have  
done to me. Do let me know as I must supply specific titles for  
works we are to lend other institutions.

I hope you and Sally will be coming North shortly.

November 28, 1967

Mr. William D. Paul, Jr., Director  
The University of Georgia  
Georgia Museum of Art  
Athens, Georgia

Dear Mr. Paul:

Indeed I will be delighted to cooperate with you and think I can arrange to send you enough material for your exhibition to fill the space you have allotted.

I notice however that you have made no mention of sculpture - which of course I think would be imperative to include in order to give an over-all report of the period and of course, I hope that you will come in to make the specific selection as you know your territory and your audience better than I do. Also, it will be vital to obtain a specific date so that I can work out my incredibly active program time-wise to carry out all my commitments to other institutions without any complications.

Won't you please let me hear from you - and I hope that you will arrange to visit me at the gallery in due time to make the specific selection. There has been such activity in the gallery and an unusual number of sales to make it necessary for a specific schedule very shortly, and I look forward to hearing from you soon.

My very best regards.

Sincerely yours,

EGH/11

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fixed up as you wish it to be — the important thing is that you like it and are happy when in it.

Rob and Jane were here in Israel for two months — They both loved Israel. Jane said she has never been so happy in a place. They enjoyed Ein Hod too — everyone was charmed by them. They took a few trips and spent some time in Tel-Aviv and Jerusalem. Rob and I did not communicate easily or comfortably. Miltona leaving left us both with ~~our~~ <sup>our</sup> own particular situations to face. At this period — it is best that we live in different lands. Jane loves Rob very very much — they are very compatible. Rob needs love and companionship more than any other thing. I trust life, its ways & its direction, we will be friends again — that I am sure. Rob brought his films for me to see. The

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

DEPARTMENT OF ART • KREBS ART CENTER

November 27, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York 10022

Dear Mrs. Halpert:

About two years ago I was in the gallery with my daughter and we selected a Weber woodcut and a Davis lithograph for the university collection. You were most gracious to both of us at that time. I have just learned that, since then, you have been extremely ill and I do hope that you are now on the mend.

Because of this, I hesitated to write this letter but decided I had to anyway. Probably you can turn it over to someone who can answer my questions.

We have been planning an exhibition of Dove's work for the fall of 1968--either October or November--and would like to borrow some works for that exhibition. In the catalog which Wight wrote for a Dove exhibition several years ago, I noted that many works came from the Downtown Gallery or your own collection.

Will you please inform me whether some works would be available or whether, because of the transitional state of the Downtown Gallery, I should write elsewhere?

Sincerely yours,

*Paul Love*  
Paul Love  
Gallery Director

PL/lc

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November 4, 1967

Mr. Gudmund Vigtel, Director  
High Museum of Art  
1280 Peachtree Street, N.E.  
Atlanta, Georgia 30309

Dear Mr. Vigtel:

Unfortunately our photographer had a very big job  
out of town and we were unable to get prints of the  
subjects you specified.

The best I could do is the enclosed. I hope this  
will be satisfactory.

Sincerely,

if/no

The Downtown Gallery  
Irene Fuseau

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may be published 50 years after the date of sale.

November 14, 1967

Mr. Lester Avnet  
Avnet, Inc.  
1271 Avenue of the Americas  
New York, New York

Dear Lester:

I have just received word from Tessie Zorach to the effect that the bronze cast of **THE WISDOM OF SOLOMON** is ready for delivery.

Would you be good enough to let me know where you wish to have the cast sent--your home or to your office address. Let me know.

I am again suggesting that you come in to see our current exhibition--the revival of a brilliant artist who died in 1956--and is now represented with a small retrospective at the Downtown Gallery. I am referring to O.A. Guglielmi. In addition to this featured show, we have a very handsome group representing a cross section of the other members on our roster.

In any event, I hope to see Joan and you in the very near future--and expect to hear from you shortly regarding your wishes in connection with the Zorach bronze delivery.

Sincerely yours,

1575

BOH/rs

Oliva Associates, Ltd.  
Art Representatives  
International Service  
227 East 57th Street  
New York, N.Y. 10022  
MU 4-3864

November 29, 1967

#### A New Service for Art Galleries

How many unknown artists try to see you each day? How many of those that you take time to see show real promise and talent? Has a competing gallery had a successful exhibition by an artist you didn't have time to see?

Oliva Associates, to be announced by the enclosed advertisement in the December issue of Art News, has come into existence to help you solve these problems. We are beginning to screen hundreds of painters and sculptors to select the best unsigned contemporary artists in the U.S. and abroad today. We will guide and advise promising artists not yet ready for exhibition.

Our judgments will rely heavily on my background as director of sales for the Martha Jackson Gallery for two years, the founder of the Oliva Gallery in Southampton and a prize winner for graphics from the National Academy of Arts. We will evaluate the work of any artist willing to place it before us and are actively seeking, through advertisements and recommendations, new work from artists here and abroad.

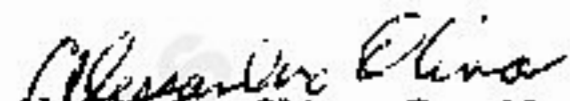
The artists represented by Oliva Associates have produced contemporary paintings or sculpture of salable quality, are capable of continuing to produce salable art works and are secure in the knowledge that their work is being exhibited and sold.

Your cost for this service is only the time you spend with me. Our slide presentation is short and professional and most Art Directors schedule appointments at a time that does not conflict with normal gallery operations.

I look forward to having the opportunity to show you the work of our artists in the coming months. Please phone me if you would like further information about Oliva Associates or the artists we represent.

Cordially yours,

OLIVA ASSOCIATES, LTD.

  
Alessandro Oliva, President

AO/rp

Enclosure

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

November 17, 1967

Mr. T. Okimoto  
2639 Pama Road  
Honolulu, Hawaii 96822

Dear Mr. Okimoto:

I was delighted to receive your charming letter - and still recall with pleasure the visit I had with you and Mrs. Okimoto.

Despite the highly advertised "cultural explosion" we insist on maintaining our customary low prices on works of art to make it possible for people in the lower brackets to have the joy of living with them and emanating a rapport for the creative artists so valuable for the latter.

As we never pay the shipping and insurance costs on pictures sold and do not have the specific figure - particularly for air freight - I am willing to make an inclusive price for Isami Doi's painting in oil entitled "Persephone". The total figure for the painting, packaging, shipping and insurance will be \$400.00.

If this is satisfactory to you please send me a wire and we will expedite the shipment. I am sure that you and your family will be very happy with your choice. I do hope to have the pleasure of seeing you both again.

Sincerely yours,

EGH/11

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November 20, 1967

Mrs. Janet Lenzner Stewart  
80 Sierra Vista Drive  
Tucson, Arizona 85719

Dear Mrs. Stewart:

As Much as I would like to be of help to you, I regret that I have never had any association with Alfred Maurer and therefore can be of no help to you.

My only suggestion is to communicate with the Archives of American Art either in Detroit, Michigan or at their New York office - whichever is more convenient. On the other hand, you might get in touch with Bertha Schaefer at 41 East 57th Street - who does handle the work of Maurer and no doubt has the information you desire.

Of course the Whitney Museum catalogue of the large exhibition held two years ago (or three) has all the data you require.

Sincerely yours,

EGH/11

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

# ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8670-71  
3-12-13-14

10 EAST 40TH STREET  
NEW YORK 16, N. Y.

November 3, 1967

The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

- \$465.87 - Earned Premium on your policy #H88500  
Glens Falls Ins. Co. period 7/10/65 to 4/16/67 which policy  
was never paid for
- 200.00 - George K L Morris painting which was returned and  
accepted for this credit
- 290.00 - Edison Voicewriter recorder and transcriber that was  
taken 3 years ago
- 40.00 - 500 records for this at 10 cents each
- 75.00 - You said would be allowed towards a frame for the Weber

Balance you have billed me	\$1164.19
Less above owed to me	<u>1070.87</u>
Check enclosed	\$ 93.32

Very truly yours,

ARTHUR R. FREEMAN

ARF/rb  
Encl.

By                     

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searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

Gentlemen—

Please place me on your mailing  
list for notices of exhibitions. Thank you.

Sincerely,

Rensselaer Wolff  
20 Marguerite Road  
Carmel Valley  
California

POL

for publishing information regarding sales transactions,  
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Page -2-

REMOVE

Mr. Robert G. Osborne (dealer)  
51 East 90th St.  
New York, N.Y.

Mr. Arnold Weissberger (client)  
120 East 56th St.  
New York, New York

Mr. C.V. Donovan (client)  
721 Alston Rd.  
Santa Barbara, Calif.

Albany Institute of History and Art  
125 Washington Ave.  
Albany, N.Y. (institution)

A.S. Barnes & Co., Inc.  
Thomas Yoseloff, Publisher  
11 East 36th Street  
New York, New York

CHANGERS

Mr. Bernard Murphy (publication)

from: 2936 Wilkinson Ave. Bx. to: 2186 Grand Concourse Bx.

Mr. Marvin S. Sadik, Curator (institut.)

to: Mr. Marvin S. Sadik, Director  
University of Connecticut  
Storrs, Connecticut

Change Address: James Goodman Gallery (dealer)  
To: 55 East 86th Street, Apt. 15B  
New York, N.Y. 10028

to Mr. Andrew Hudson, Art Critic (newspaper)

Mr. Andrew Hudson, Art Editor  
The Washington Post  
1515 L St. N.W.  
Washington D.C.

Mr. Leonard Kesi (institution)  
University of Alaska  
College, Alaska

to: Mr. Leonard Kesi  
c/o Art Department  
Northern Montana College  
Havre, Montana 59501

Add Name

Siegfried R. Weng, Director  
Evansville Museum of Arts & Sciences  
411 S.E. Riverside Drive  
Evansville, Ind.

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searchers are responsible for obtaining written permission  
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THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

October 30, 1967

Mrs. Edith Gregor Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

I hope you will forgive my delay in acknowledging our visit on September 18th. I have been swamped with details related to exhibitions for the last few months of 1967. Now those time consuming requirements seem satisfied and I can give thought to those exhibitions slated for 1968. . . particularly the one coming from The Downtown Gallery.

When I left New York, I did so with reservation as I was not quite sure about how things stood with regard to the proposed exhibition from you. As I understand the situation, we may have several works by each of the artists - at least one painting, several drawings and a couple of prints. Originally, I reserved two galleries (each measuring roughly 50 feet X 30 feet X 50 feet) for the exhibition. At this point, I am wondering if this is enough or too much space allowed for the show.

At this point, I am happy to report that the exhibitions at the Georgia Museum of Art are improving fantastically. University and community interest is growing by leaps and bounds. As suggested in earlier correspondence, cooperation and support from dealers such as yourself will allow us to do the job which needs so desperately to be done. As always, I enjoy conversations with you and along with many others, add my thanks for the dedicated service and contributions you make to American art.

I look forward to continuing correspondence with you in the not-too-distant future. Very best wishes.

Cordially,

*William D. Paul Jr.*  
William D. Paul, Jr.

WDPJr/ap

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JACOB SCHULMAN  
87 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK 12078

November 3, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York, 10022

Dear Edith:

We regret that we are unable to  
attend the Exhibition Preview of O. Louis  
Guglielmi on Monday Evening, November 6.

Many thanks for thinking of us.

With kindest regards, I am

Sincerely,



JS:KB

For to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is to be published 60 years after the date of sale.

MRS.  
STUART  
DAVIS

Oct. 31, 1967

Miss Fusian  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10023

Dear Miss Fusian:

Following our conversation regarding Budworth pick-up,  
I am listing the 6 paintings to be returned to me:

117	• 1960	Plan #2	oil	12" x 8"
2 133	• 1961	Twilight in Turkey	oil	18" x 14"
> 134	• 1961	Evening in Istanbul	oil	18" x 14"
< 140	• 1963	Punch Card Flutter	oil	21 x 32"
4 138	• 1962	Thermos	casein	14" x 11"
6 140A	• 1963	On Location	casein	11 $\frac{1}{2}$ x 8 $\frac{1}{4}$ "

Thanking you for your cooperation,

Sincerely,

*Stella Davis*

15 West 67 St. New York N.Y. 10023

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID M. SOLINGER  
250 PARK AVENUE  
NEW YORK 10017

November 30, 1967

Edith Gregor Halpert Foundation, Inc.  
c/o Mrs. Edith Gregor Halpert  
465 Park Avenue  
New York, N. Y. 10022

Gentlemen:

Effective forthwith, I hereby resign  
as an officer and director of the Edith Gregor  
Halpert Foundation, Inc.

Very truly yours,

*David M. Solinger*

Due to publishing information, regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS

OLIVER F. BROWN, O.B.E.

PATRICK L. PHILLIPS

NICHOLAS E. BROWN

E. G. PHILLIPS

4 AUDLEY SQUARE

LONDON W.1

TELEPHONE MAYFAIR 1150

TELEGRAMS AND CABLES: ALEXA LONDON W1

NEB/ARL

1st November, 1967.

Mrs. E. G. Halpert,  
The Downtown Gallery,  
465 Park Avenue,  
New York, N.Y. 10022,  
U.S.A.

Dear Mrs. Halpert,

We have not heard from you for some time, and following my letter of 18th March, 1966, we would very much like to receive the outstanding balance on the invoice enclosed. This of course, refers to the charges for the returned consignments of the exhibition 'Six Decades of American Art' held in 1965, and we should very much appreciate settlement.

We all send you our best regards, and hope that you are well.

Yours sincerely,  
ERNEST BROWN & PHILLIPS LTD.

*N. E. Brown*

Director.

Enc.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Millard L. Midonich, 155 East 38 Street, New York City 10016

Dearest Edith:

Will and I are so sorry  
that we could not attend your opening  
this week. He has been working like  
a pig at work.

We have both missed you  
and hope that very soon we can  
arrange a small party, just to see  
you again.


Will has been giving all  
his spare time to extra work at

November 1, 1967

Fortune Magazine  
Time-Life Building  
New York, N.Y. 10020

Attn.: Miss Nancy McNulty

Dear Miss McNulty:

 The Ben Shahn consignment to you was returned to us today - thirty drawings and one painting - the latter arrived with broken glass, part of which had evidently fallen off. Fortunately the painting was not damaged but we will have to replace the glass immediately to protect it. Shall we have the framer send you the bill directly or would you prefer to have us make the payment and send you our invoice.

Please let me know promptly.

Sincerely yours,

EGH/lf

Mr. A. R. Freeman

-2-

November 28, 1967

such an allowance as the frame is not our responsibility and we accept the artists choice in that connection. However, we did make the one exception in your case of paying for the cleaning.

Your check is enclosed together with a final statement showing the balance still due to us amounting to \$956.19. I will have to demand that you pay this sum immediately, as the estate is dunning me continuously and the attorney phoned a few days ago to insist on immediate settlement.

All this is a great shock to me, as I waited for months and months for compensation relating to the serious damage I had in Newtown when you carried the insurance for me. The repairs and all the work involved after the tree demolished part of the roof and much of the interior will probably amount to more than \$5,000.00 - with no compensation whatsoever although I sent you the first bill I received - and because I was ill and could not spend sufficient time in Newtown to supervise the interior work I will have these additional bills, which as I mentioned before, will add up to a figure beyond \$5,000.00 collectively.

Also, I wanted to make it clear that the Vgæcewriter was presented to me and was properly acknowledged three years ago. It was not taken from you - and I accepted it only because I did not want to appear ungracious by returning the gift.

I deeply regret that all this happened after so pleasant a relationship I had with you and your family.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

of the "Watten" Collection before, and Sale Time and after. There are times when it seems the human being is asked to take too much. You being divorced from contact with the collection you gave so much of your person to — one thing. In the longer view, the paintings being in homes where they will be enjoyed again — maybe it is better this way. But it is hard for you to experience — Memories — The Life — I can only hope — that the outcome of the Sales — who got what — the artists reputation and position upheld — all the things that concern you at a sale — when there is no emotional pull, or identification —. Some what softened the pain.

While we are on this subject, I wish to speak about a collection too close to you — The Frame Collection. It stood for a too pleasurable aspect of Milton and my life, a too major contribution to the feel and atmosphere of

# THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: Plaza 3-3707


465 PARK AVENUE  
NEW YORK, N. Y. 10022

November 21, 1967

Mr. August Freundlich, Director  
Lower Art Gallery  
University of Miami  
Coral Gables, Florida

Dear Mr. Freundlich:

Here I go again. At least you will realize that I am making every effort to supply you with the proper data.



Enclosed you will find a consignment invoice which is self-explanatory. I decided to send you the complete set of panels which were produced for the DeWaters Art Center in Flint, Michigan back in 1958. Rattner is sending the group pertaining to the Loop Synagogue in Chicago - together with color reproductions which appeared in Time Magazine and Chicago Newspapers, etc. If you think it is vital we can also have stats made of some of the reviews.

Sincere we are not permitted to carry insurance on works consigned would you be good enough to add the amount on your floater upon receipt of this letter, so that the shipment may be made with security.

Best regards.

Sincerely yours,

EGH/lf  
Encl.

# MUSEUM OF AFRICAN ART

## FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

316-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002  
LINCOLN 7-0324, LINCOLN 7-7424

October 30, 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Edith:

When you last wrote enquiring about the return of the Bakota, you added that there was no immediate rush, but I had said I would bring it up on my next driving trip to New York. I will still do this unless it were acceptable for the following reason, that we retain it somewhat longer.

David Kreeger's new Philip Johnson house is now ready for the return of the eighteen works of African sculpture I acquired for him at the Helena Rubenstein and other Park-Bernet auctions. I have returned them, including his magnificent Bakota which we had displayed along with your equally fine one and several others of lesser quality and importance. Together they have made up a spectacular display which we featured on the principal wall of our number one gallery. We would like very much to retain this display of six Bakotas built around yours through the Christmas holiday season when we have a goodly influx of vacationing college students.

Another reason for our wish to retain it if possible, is that we had expected as of November 1, to close down four galleries to make way for a new and enlarged wing we will be building with funds from Rockefeller Brothers and Old Dominion Foundation. We intended to consolidate present exhibits into the reduced space returning many of the works on loan and displaying primarily our permanent collection which is growing. Now we must wait till spring for this step which means we will put in an all new show after the first of the year to last until the weather permits excavation and outdoor work.

If you need the piece back right away to decorate your new apartment, I assure you that I will bring it up almost immediately and make other plans. But it is such a great piece that we hope it may continue to be the center of our principal display for a while longer.

With very best wishes. Am off to Racine; hope to see you shortly in New York.

Sincerely,

Warren M. Robbins

WMR:r

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 28, 1967

Mr. Mitchell A. Wilder, Director  
Amon Carter Museum  
3501 Camp Bowie Boulevard  
Fort Worth, Texas 76107

Dear Mitch:

This is my third try on my Ediphone - dictating machine - and I hope that at last it will come through normally. Although I had the machine checked thoroughly a few days ago as we do quarterly - in listening back I get absolutely nothing but an odd blur and I am having a most desperate evening as I set this time aside for my usual dictation period. And so, I have crossed my fingers and if the letter can be transcribed by my secretary, or anyone else, I will be delighted. If not, I will phone you and explain my problem accordingly.

I was delighted that you took advantage of the situation by acquiring the Stuart Davis painting as his widow is acting very strangely and has withdrawn everything else from the market. After all, as you know, this is the most important example of his work and I am very pleased that it will have a loving home in an area where it will function to great advantage for the institution, the artist and American art per se.

The other choices are also excellent and I am now enclosing two invoices - one for the contemporary art; the other for the Folk Art painting, as they are *separate* divisions in the gallery.

The financial arrangement you have outlined is satisfactory - although I have a hunch that Mrs. Davis will not absorb the 10% discount - I will take care of that matter. We will be delighted to receive your check for \$90,000.00.

Mrs. Jerome S. Goldberg

4558 Biloxi Avenue, N. Hollywood, Calif. 91602

November 29, 1967.

The Downtown Gallery,  
465 Park Avenue,  
New York City, New York-10022

Gentlemen:

We have recently seen a wonderful  
serigraph of Ghandi by Ben Shawn. Are  
there any prints yet available? I  
would like to surprise my husband with  
one -- he so admired it!

We recently drove down to La Jolla to see  
Mr. Shawn's exhibit there. It was such a  
treat to see such a comprehensive showing  
and so satisfying!

Also, are there any other lithographs or  
serigraphs by Mr. Shawn that are available?  
Would you please quote prices for me.

Hoping to hear from you soon,

Sincerely,

Margerie Gedberg

VBX+

rior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

4

at a time - Cornell paying the insurance while they are in this home. I should like to start giving Cornell things - a few at a time - it would help my income tax - even though it is small. But the accountant wants no art to appear on me - nor does he wish the collection touched. If at a time I have to prove it is mine. I have bills with just my name, when Adel was doing your books I was getting bills with Dr and Mrs. - her own idea I am sure. I thought away all my cancelled checks which would show all payments with my personal checks. Could you make a written statement "To whom it may concern". etc etc bought at your Gallery - paid for by me etc etc. Send or talk with Mr. Joseph Engleman 310 Madison Ave YU 6-5656 - a very very kind, considerate sweet man - who was always patient with Milton - and has been so helpful and wonderful to me. Through the difficult time with Dan Slavin too.

No my good friend Edith, I will not  
 wish a "home" any more. I am quite  
 sure - but just to be on the safe side  
 I would start giving away the minor  
 lesser - ~~and~~ close friends. I have always  
 been of the school that life - to live  
 it as peacefully and harmoniously as  
 possible - the pluses - the major part of the  
 life - the important part - should be emphasized.  
 With Milton no longer here - Rob married  
 living and building his life - I can just  
 work - eat, sleep - and think of my work.  
 Little by little I hope to shed more and  
 more things - things - even this little  
 house ~~house~~, the few things furniture house  
 hold things I brought with me is taking  
 up too much time and thought. Without  
 Milton - my home could never be to me  
 what it was - and I am not one to live  
 with a "make believe". I will have a  
 studio home - a work home - it is best  
 for me -- that way.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1967

Miss Ellen Grand, Secretary  
to Mr. H. Geldzahler  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York, New York 10019

Dear Miss Grand:

Mr. Geldzahler was good enough to send me a photograph of a recent acquisition. I am referring to the Max Weber painting, ATHLETIC CONTEST dated 1915. *616*

Would you be good enough to note on the enclosed copy of this letter the dimensions of this painting so that our records would be complete.

A self-addressed envelope is enclosed for your convenience.

Sincerely yours,

EGH/lf  
encl.

✓  
Dimensions of Weber: 40" x 60"

*[Handwritten signature]*

209 S. Lincoln  
Ponca City, Okla.  
Nov. 27, 1967

Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Sir:

My parents were pioneers here in Oklahoma and pioneer blood is in my veins. I have to keep reminding myself of this fact as I conform to my inner necessity in my art work. I have been advised by our leading art association that I should contact avant garde galleries because of the uniqueness of my work.

I understand the unspoken language of Klee, Kandinsky, Nash, Dove and others of their expanded conscience level. After a years study on Natural Science and Universal Law with the late Dr. Walter Russell, this style of the five dimesnion planes formed in my work.

Since I understand that Davis's Report From Rockport hangs in your gallery, I thought you might be interested in what I have created using it as a base. I also have a group of seven of Klee's that I call Unveillings From Beyond and they have been treated in the manner similar. Not all of my work is based on other's work. Much of it is original in every detail.

Are you interested in this work? Do you know of anyone who does similar work or another who also is interested?

Would you please return the writing and picture to me? I will truly value your comments and thank you very much for your interest and reply.

Sincerely,

*Mrs. Peter de Graaf*

Mrs. Peter deGraaf

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 3-1803

November 20, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Mr. Wilder said we did not need the sixteen Folk Art photographs you sent us earlier, and asked me to return them to you. They are enclosed.

We are changing exhibitions today and it is sad to see so many beautiful things being removed from the galleries. You may be sure that anytime I am in New York, I will plan to stop by in the hope of seeing you and some of my favorite works of art.

Best wishes.

Sincerely,

*Virginia Whipple*  
(Miss) Virginia Whipple  
Secretary to Mr. Wilder

Enclosures

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UNIVERSITY OF MIAMI  
CORAL GABLES, FLORIDA 33124

November 8, 1967

THE  
JOE AND EMILY LOWE  
ART GALLERY  
ART DEPARTMENT  
P. O. BOX 8084

*I just found  
the letter of the  
bad news*

not to publishing information regarding sales transactions,  
neither are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

I have been asked to help a local synagogue  
find an important American sculptor for a commission. The  
congregation is in the process of building an excitingly de-  
signed 300-seat chapel, which is to be furnished with a  
variety of works of art made especially for the purpose.  
Initially, the interest is in an ark--the receptacle for the  
Torah Scrolls.

I am wondering if Abraham Rattner or Ben Shahn,  
whom I believe you represent, might be interested in consider-  
ing a Stained Glass Window Commission? If possible, I would  
like to have, at the earliest possible time, photographs and  
other propaganda, as well as an indication of interest. I  
would be happy to discuss this with you and/or Abraham Rattner  
or Ben Shahn during my next visit to New York the week of  
November 18-22.

I shall look forward to your reply.

Sincerely,

*August L. Freundlich*

August L. Freundlich  
Director, Lowe Gallery

ALF:ich

November 28, 1967

Miss Joyce Harris  
144 W. Lancaster Lane  
Des Plaines, Ill. 60018

Dear Miss Harris:

For your information no commercial reproductions of Stuart Davis' paintings have ever been made and therefore I can not be of much help to you.

It would be a good idea for you to obtain a catalogue of his one-man exhibition held at the Smithsonian Museum May 28 - July 5, 1965 by writing directly. The catalogue had a number of color plates incorporated all of which were excellent reproductions.

A few years before he died he did make a fairly large lithograph in color - but this has been out of print for quite a long time and I doubt whether you can obtain it.

The Archives of American Art at 41 East 65th Street, in New York City have a complete record of his work, together with catalogues and both newspaper and magazine clippings in their files as they made a complete historical records of his work via microfilm. I imagine that the Detroit office also has a set of this material.

Sincerely yours,

EGH/lf

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THE UNIVERSITY OF CONNECTICUT

OFFICE OF THE PRESIDENT

November 15, 1967

Mrs. Edith G. Halpert  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

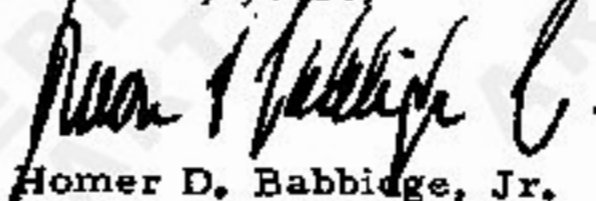
It gives me real pleasure to invite you to become the recipient of the first International Silver Prize Medal, to be awarded by the University of Connecticut next May.

We make this invitation in the light of your many and important contributions to American art and artists over a period of several decades.

We are certainly grateful for your willingness to have portions of your collection shown here then and Mr. Sadik is planning to create a catalogue of your exhibition. At the same time, we would be tremendously pleased if you would agree to give a talk as a part of this program.

It will be an especial honor to have you share with us in the events associated with the launching of this new prize since we believe that it can come to have its own valuable impact on American art.

Sincerely yours,



Homer D. Babbidge, Jr.  
President

HB/cb

cc: Mr. Sadik

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A M E R I C A N A R T

**THE  
DOWNTOWN  
GALLERY, Inc.**

488 PARK AVENUE, NEW YORK, N. Y. 10022

TELEPHONE • PLAZA 3-3707

DATE November 25, 1967 196

11206

NAME Amos G. Carter Foundation  
Amos Carter Museum

ADDRESS 3501 Camp Bowie Boulevard  
Fort Worth, Texas 76102

PKG. TO \_\_\_\_\_ TAKEN ☐

**BILL TO** \_\_\_\_\_

CASH ☐ CHARGE ☐ N. A. ☐ ☐

MEDIUM	ARTIST	No.	TITLE	PRICE
Oil	Stuart Davis	141	BLIPS AND IPS, 1963-64	100,000.00
Bronze	William Zorach	G59	DIVA, 1960	10,000.00
W.C.	Ben Shahn	420	PORTRAIT OF MARTIN LUTHER KING, 1965	5,000.00
Gouache & Goldleaf	Ben Shahn	398	WAST THOU THERE, 1964	11,000.00
Ink & Wash	Elie Nadelman	DG	SEATED DANCER, 1919	1,500.00
				<del>127,500.00</del>
				<del>12,750.00</del>
				<del>\$14,750.00</del>

For Ruth

Less 10% 100000.00  
70000.00

90000.00

OK 506  
12/14/67

ALL COPYRIGHT AND REPRODUCTION RIGHTS ON ABOVE RESERVED BY ARTIST OR GALLERY

PLEASE SIGN AND RETURN

DATE \_\_\_\_\_

ABOVE WAS RECEIVED IN GOOD CONDITION


Mrs. Edith Gregor Halpert

-2-

November 21, 1967

a basis of your willingness to sell and our willingness to pay the asking price. We are requesting, in effect, a first option for these two works when they are available. If this is agreeable to you, we would appreciate having a written statement to this effect, which would be binding for yourself and The Downtown Gallery at any time the works in question were to be offered for sale.

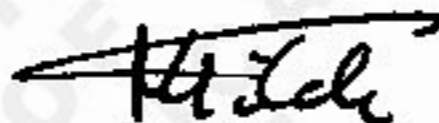
I hardly need to say again how much your assistance has meant in developing the new concept of the Carter Museum's program. The opportunity to have this superb collection of American painting and sculpture has been a unique experience in our community. As you know, the publicity has been unusually broad and always favorable in comment. I think we have achieved our immediate purpose not only in recasting the image of the museum, but most certainly in our desire to acquire outstanding examples for the permanent collection.

 One last but very necessary item of business. An invoice for the above will be needed in triplicate, made out to the Amon G. Carter Foundation, c/o the Amon Carter Museum. If you will send this to my attention, I will transmit it to the Foundation office for prompt payment.

I know Santini Brothers will be in touch with you in the coming days, as the first shipment goes off today by American Airlines Airfreight. Mr. Sinko at Santini has instructions to contact you for specific information on the unpacking and delivery.

Everyone at the museum joins in greetings and best wishes to you.

Sincerely,



Mitchell A. Wilder  
Director

MAW:vw

view to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NRN

ZCZC BRA192 VIA ITT XKI122 UD0116 JMA1602 SF LK194 TH33 YT

UIDR CO JPTP 022

TOKYO 22 1 1810

TFPLAZA3-3707

THE DOWNTOWN GALLERY NYK10022(465 PARK AVE)

(INCOMING CFM TONED 1017A)

PLEASE REPLY REGARDING BEN SHANN EXHIBITION AT OUR GALLERY AS  
I WROTE YOU LAST MONTH ITON GALLERY

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

TY

057 NOV 1 PM 12 25

S Inc. NY Phone Serv: Teleg. 797-3311/Msgr. 7522/Infr. 7550/Telex 7590

for publishing information on regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
EIGHTH AND D STREETS, NW.  
WASHINGTON, D. C.

November 3, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York City, N. Y.

My dear Edith:

I am distressed to learn that you are again alone, tackling the Gallery by yourself. I saw Natalie with a friend at the Zorach exhibition and she told me the news; at least you have a houseman and that must be some help.

Our big event is that we are off to Ceylon to select an exhibition for the Smithsonian's Traveling Exhibition Service and will be away until mid-December. Wonderfully, Janet is coming with me so I guess if you wait a long time, good things do come along. We will also stop in Japan and India. We will let you know of the progress of our trip.

We now have a splendid George Caleb Bingham show, which I know you would enjoy. I understand the Picasso show at the Modern is wonderful. Do see it if you can.

It will not be long before labels for the Folk Art Show will have to be worked on and I have several minor questions to ask you; nothing that can't be settled over a cup of tea and corned beef sandwich at our favorite delicatessen. I hope to be in New York before Christmas so will see you then.

With kind regards,

Sincerely yours,

Don—

Donald McClelland  
Associate Curator  
Lending Program

Sent to Mrs. Halpert  
for the Guggenheim Show.

Handwritten: *Marcus*

November 3, 1967

Dear Stanley:

Is my face red? For an old efficiency expert I admit that I am functioning like a broken computer. All this is in the way of an apology for the delay in answering your letter you sent me about two weeks and which I answered promptly expressing my pleasure in your forthcoming visit after so long a period.

When my secretary left during the summer, I started on a project which is quite unfamiliar to me - that of locating a new secretary. And of my three tries, including someone whom I thought semi-intelligent, one of them took the reply to your letter. It was not until today that I realized that both communications had disappeared from the face of the earth.

If you don't consider this a mad imposition, will you be good enough to ask your secretary to send me a copy of your original letter. I will promptly send you a wire or telephone you to supply the information you requested. On the other hand, if your visit is imminent, we will discuss whatever you had in mind. Again I repeat, it will be a great pleasure to see you.

As ever,

P.S.

For the first time in my forty-one year career, I felt like an utter idiot. New York has become impossible in relation to competent help. All regard to both of you.

rise to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

re Stms

~~RE~~

November 4, 1967

Mr. William J. Quinlan, Jr.  
Wilson & McIlvaine  
120 West Adams Street  
Chicago, Illinois 60603

Dear Mr. Quinlan:

The enclosed copy of a letter to Mrs. Booz together  
with a carbon of a report are self-explanatory.

Sincerely yours,

EGH/lf  
Encl.

rior to publishing information regarding sales transactions,  
essentials are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 4, 1967

Mrs. Monique Storrs-Booz  
687 Blackthorn Road  
Winnetka, Illinois

Dear Monique:

At last our bookkeeper has returned and our records  
are now completely organized.

Enclosed you will find a complete report of sales  
made - for which payment has been received from the  
clients.

On July 7th we advanced the sum of \$10,000.00 to you  
and a check for the difference is now enclosed. From  
here on you will receive monthly checks as we receive  
payments from the installment clientele.

I am sure you will be happy to learn that the Metro-  
politan Museum has purchased a sculpture for the mus-  
eum collection. All-in-all this makes quite a record  
of public institutions and we hope to continue this  
indefinitely and also that you are as proud as we are  
of your father's position in the art world.

I hope you will have occasion to come to New York in  
the near future - with your offsprings.

Best regards.

As ever,

EGH/lf  
Encl.



## JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

P.O. Box 2344  
6 November 1967

Dear Edith:

I've received all the correspondence and billings resulting from the shipment of the Gilbert STUART painting "Portrait of Sir John Parnell" that arrived shortly after my departure. I have taken care of all those expenditures.

Perhaps you will remember our discussing this particular painting and the plans made to have it shipped back to New York (at my expense) and then to show the painting to Stuart Feld with the hopes he might be interested in purchasing it or that he might know of a possible purchaser for the painting. In one of my last letters to you, I gave you the net price I must have for the Stuart - \$6,500.- you, of course, can ask more than that if you want to handle it. There seemed to be some good interest from the Smithsonian people. If you want to handle the painting, would you have Irene send me a receipt - I have the painting from an estate and must account to the bank for its whereabouts from time to time.

I'll enclose the provenance on the Stuart - very clean and no mystery in this case. I also have the original bill of sale to the Curtis family from 1928.

The family situation remains a bit tense - and I'm so very glad that I am here to take over the responsibilities involved.

My best to you.

Sincerely,

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022

November 8, 1967

Mr. J. Thomas Jefferson  
P. O. Box 2344  
La Jolla, California 92037

Dear Tom:

As you well know, November is always a most active month and I have been so overwhelmed with work that I did not have a moment to attend to any correspondence or any details other than talking to visitors, some pleasant ones - others bores. I don't have to tell you about the variety.

Naturally, I was very shocked to find your note on my desk and was somewhat relieved when I learned that Matthew's situation was not as serious as you feared. In any event, I agree with you that the responsibility to the children is more vital than any job and you were wise to make this decision - despite the fact that I was left in a terrible spot.

You will note from the enclosed that the check was made out by our assistant bookkeeper promptly, but that it was attached to your letters and 200 others which have accumulated in the recent past. I am now answering these via Ediphone in my apartment - the first opportunity to attend to routine business.

Also, for your information, we did show the Stuart painting to Stuart Feld but he did not respond to it at all and I did not bother phoning him when I received the second letter with the appraisal of \$6,500.00. Consequently, won't you please let me know where you wish to have this painting stored - or whether you prefer to have it returned to La Jolla. I don't have to tell you that we are crammed for space so that even a drawing on paper is more than we can have these days.

I have tried a replacement for you but he is an utter flop and I am going nuts trying to locate someone to take over as I cannot work more than 18 hours a day. As a matter of fact, I am seriously thinking of closing the gallery after our Christmas exhibition which follows the very exciting Guglielmi show. I will cut down the time to two weeks in December and will take a two week holiday with the gallery completely closed to the public, as the majority of so-called art visitors go off on holiday trips and there is very little audience left. This will give me an opportunity to relax and recapture some pep and maybe locate someone to assist me. There is a possibility but this time I want to make sure that it will work before committing myself. And so this is the end of my problem.

Are you really reopening your gallery? If so, I think you are making a very wise decision as dealers of your caliber are rare and I am beginning to feel that the new Hippie type is on the way out. In any event, have luck and I hope that all the children are in good shape and that you are happy in your environment.

Best regards and do let me hear from you.

As ever,

EGH/11

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